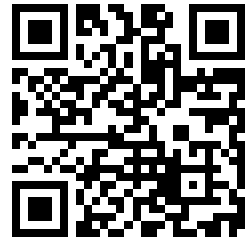
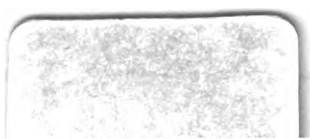
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87.

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No. 505. Vol. 43.

THE

LADIES' MONTHLY MAGAZINE,

LE MONDE ÉLÉGANT,

OR

THE WORLD OF FASHION,

A JOURNAL OF THE COURTS OF LONDON AND PARIS,

Fashion, Polite Literature, Beaux Arts,

ETC. ETC.

JANUARY, 1866.

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January 1866

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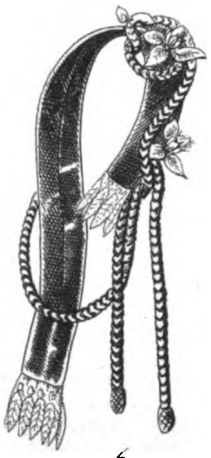
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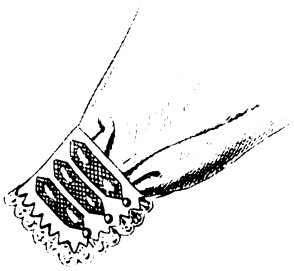


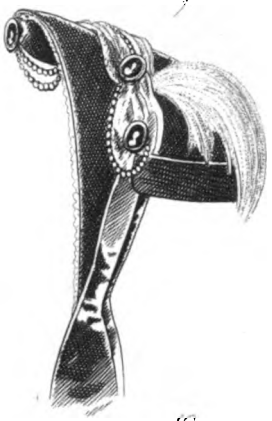


















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THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

NO. 505. JANUARY, 1866. VOL. 42.

Description Of the Plates of Costumes.

PLATE THE FIRST.

HOME COSTUME.

Fig. 1.—Dress of dark grey silk, the bottom of skirt scalloped and bound with *cerise* ribbon. Plain high body with round waist, the fronts closing with small *cerise* buttons: *ceinture echarpe* of broad *cerise* ribbon, the ends fringed; it fastens on the left side with a rosette: on the left shoulder a *nœud de page* of narrower ribbon, the ends fringed to correspond with those of the *ceinture*. The sleeve is nearly close-fitting, with narrow cuff *à revers* edged with *cerise* ribbon.

The pattern of this Body was given full-sized in our November number.

PROMENADE COSTUME.

Fig. 2.—High Dress of Havanna silk or poplin. *Manteau* of black velvet; at the back this mantle is laid in three hollow plaits, each covered by a silk trimming edged with jet, and terminating in a rich jet ornament; the trimming of the side plaits is carried over the shoulders, and down each side of front to the waist, where they are terminated by the same jet ornaments: the trimming round the neck is carried to the bottom of front. In the place of sleeves, two large pieces of velvet, each cut with two points at the bottom, are stitched to the back, and as far as the front of arm; the seam is covered by the silk trimming, which is continued round the points; these points have a black lace flounce, and are ornamented by three large jet tassels: in front the arms pass from under simulated sleeves, an armhole being left in the seam of the cloak. (The manner of cutting this cloak was described in *The Cutter's Monthly Journal* for December.) Bonnet of grey terry velvet, with *cerise* velvet bow and strings; at the left side a rosette of *cerise* velvet, with bird in the centre.

This *Manteau* is from the Maison Dieu-la-Fait.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress and Paletot of bright blue velvet, trimmed entirely round with the fur of the grey squirrel: the Jacket is half tight, with small pockets in front: the sleeves open at the back of the arm nearly to the elbow. Hat of the same velvet with broad band of fur, and white plume in the front. Hessian boots, laced and bound with blue, and blue tassels.

PLATE THE SECOND.

BALL OR OPERA COSTUME.

Fig. 1.—*Sortie de Bal*, or Opera Cloak of *cerise* cashmere of the circular form: at the bottom there is a deep fringe of *cerise* silk, headed by a narrow gold fringe; above this an embroidery of *arabesques*, either in white silk or gold thread, which embroidery is carried entirely round the cloak: at the back are two *pattes* finished by three large gold tassels; an *Arabesque* is embroidered in the point of each: a gold cord and tassel in the centre of back, reaching to the waist.

This very elegant cloak is from Edme Paris, *boulevard de Madeleine*.

BALL COSTUME.

Fig. 2.—Dress *à deux jupes* of very thin muslin, worn over rich white satin: the first skirt has two fluted flounces, the top flounce headed by a quilling of narrow blue ribbon. The second skirt has one flounce only, which is headed by a fluting of blue ribbon: it is festooned by bows of narrow blue ribbon, with roses in the centre: on

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the right side the festoon is raised higher than the left, by a broad blue ribbon, which is fastened at the waist, and terminates in two large bows and floating ends, with large rose and buds in the centre. *Chemisette* of plaited muslin, and broad *ceinture Suissesse* of blue silk, edged by a narrow fluting of the same; rose and bows of blue ribbon at the top point: for the sleeve there is simply a small *epaulette* of plaited muslin, edged with a narrow fluting of blue ribbon, with rose and small bows of the same ribbon in the centre.

This dress is from MAISON ERNEST CARPENTIER, 37, *rue Louis le Grand.*

BALL OR EVENING COSTUME.

Fig. 3.—Dress *à deux jupes*; the first skirt of *tûlle* or *tartalane, bouillonée* in its whole length, the *bouillons* divided by narrow black lace: the second skirt *à la tunique*, is of pale green silk, edged round with a band of *cerise* silk: above this band are two rows of black lace, each headed by a *cerise* ribbon; at the bottom a black lace flounce. The body of green silk, opens in the front on a *chemisette* of *tûlle* or *tarlatane*, and is trimmed to correspond with the tunic: there is really no sleeve, the shoulder strap being broad, and the black lace *berthe* falling over the arm, supplying its place: gold *ceinture* set with jewels. The hair is dressed with peasls, a diadem *èn suite* with the *ceinture*, and broad black lace lappets.

This *Costume de l'Empire* is also from the MAISON CARPENTIER.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress *à deux jupes*; the first is of blue and white striped silk, having a blue *rûche* at a little distance from the bottom, with narrow white *rûche* in the centre: the second skirt is of blue silk, of the tunic form, shorter in front than behind, and sloped at the sides, the front breadths being left square at the bottom: it is trimmed round with a flounce of rich white lace, headed by a *rûche* corresponding to that on the first skirt: in the square spaces of the tunic between the *rûches*, is a group of *Marguerites*, and the same flowers are placed on the striped skirt, under the *échancrure* of the tunic. The low body has slight points at waist, and has no sleeves; the pointed *bèrthe* of fulled *tûlle* is trimmed with white lace, very deep on the shoulder, and forming an *epaulette*: in the centre of *corsage* a group of *Marguerites.*

BALL COSTUME.

Fig. 2.—Dress of white muslin or *tûlle*, the skirt entirely covered with *bouillons* placed lengthwise: the low body (of which we gave the full-sized pattern this month) has the waist round, with *ceinture* of the same material as the dress, edged with a very narrow pink *rûche*, it fastens on the left side and has two very broad floating ends, edged by the same *rûching*, and fastened by a bow of pink ribbon: the *bèrthe* is draped, edged with a *rûche*, which is crossed in the centre, while from each shoulder fall long *barbes*, to correspond with the floating ends of the *ceinture*; they are fastened on each shoulder by bows of pink ribbon.

BALL COSTUME.

Fig. 3.—Dress of pearl grey silk, trimmed at the bottom by two rows of black lace interlacing each other, headed by a *rûche* of *cerise* ribbon. No body, simply a plaited *chemisette*, and *ceinture suissesse* of *cerise* silk, the top trimmed with a black lace and a *rûche*: at the waist a flounce of black lace, forming *basquine.*: at the back a *coquille* of *cerise* ribbon, in the style of Louis XIII.; this *coquille* falls over long wide *barbes* of the same silk as the dress: the edges of these *barbes* are finished by a *rûche*; at the bottom a flounce of black lace, above which are three rows of narrower lace, each headed by a *rûche*: no sleeves, but *coquilles* of ribbon on each shoulder supply their place.

All the costumes on this plate are by MME. ELISE, *rue Richelieu.*

PLATE THE FOURTH.

CARRIAGE COSTUME.

Fig. 1.—Dress of pearl grey silk. *Casaque* of violet velvet, trimmed entirely round with white Canadian sable: the body is perfectly tight-fitting: the skirt is open at the back and sides, nearly to the waist, the spaces laced with violet cord, terminating in large tassels: the sleeves are open at the back of the arm, and are laced to correspond. The pattern of this *Casaque* will be found in our October number). Bonnet of fulled violet velvet, with band of black velvet entirely round it: on the band of the front, a white *guipure* lace is

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laid quite plain: at the left side a large rose with buds: at the back, a fall of white lace, over which droop jet chains, fastened by *agrafes* of the same.

This *Casaque* is from EDME PARIS, *boulevard de la Madeleine.*

COSTUME FOR HOME.

Fig. 2.—Dress of green silk, *à disposition.* Plain high body with round waist: the sleeves are nearly tight, the trimming at the bottom corresponding to that on the front of the body. Cap of white lace, trimmed with pink ribbon.

The material of this dress is from the COMPAGNIE LYONNAISE, *boulevard des Capucines.*

PROMENADE COSTUME.

Fig. 3.—Dress *à deux jupes* of light *Havanna* silk: the first skirt has a band of blue *moire antique*, headed by a narrow black velvet. The second skirt is raised by straps of blue *moiré*, edged with black velvet, and fastened by small velvet buttons. *Paletot* of black velvet, fitting half tight, the full-sized pattern of which will be found in the September number: down each side of front are square jet buttons, beautifully engraved, and loops of silk cord are attached to those on the right hand side, by means of which the *paletot* is fastened: on the skirt are four groups of trimming *en trapèze*, consisting of rows of black lace and narrow *passementerie*: at the top corners of those groups, are square jet buttons, the same as those on the fronts: coat-shaped sleeve, with *mousquetaire* cuff to correspond, and two rows of trimming forming *epaulette.* Bonnet of black velvet and blue silk, trimmed with ivy leaves of blue velvet; broad blue strings.

This costume is from MAISON BOUDET, *boulevarde de la Madeleine.*

PLATE THE FIFTH.

No. 1 is a DRESS BONNET of white terry velvet, embroidered with gold: at the back and sides are blond lappets: an ostrich feather is laid across the front: broad white strings fastened by an *agrafe Grecque* in gold, from which hang gold chains: the front is ornamented to correspond. This bonnet, as well as Nos. 3 and 5, are by MMES. BRIE et GEOFFRIN, *rue Richelieu.*

No. 2 is a BONNET of black velvet, trimmed with swansdown: rosebuds in the front, and broad white strings, fastened by a gold brooch in the form of a leaf. This bonnet and No. 12 are by MME. PERROND, *rue Vivienne.*

No. 3 is a BONNET of violet velvet: the crown is formed by two puffs of violet velvet, with deep curtain of white blond: strings of broad violet ribbon, fastened by cameos, from which are looped small silver chains: blond cap with cameo and chains to correspond.

No. 4 is a WINTER BONNET of green terry velvet, ornamented by tresses of black velvet; at the back are three cameos, from which are looped small gold chains: *tûlle* cap with large rose, and broad green strings. This bonnet is by MME. MARIE LEMAITRE, *boulevard des Italiens.*

No. 5 is a COIFFURE of *ponceau* velvet, the ends finished by a rich white blond: *torsade* of *ponceau* silk and gold cord: rosebuds formed of large pearls, the rose-leaves of gold filagree work.

No. 6 is a CHEMISETTE and collar of white muslin, trimmed with rich *Valenciennes* lace: it is from MAISON CHARAVET, 98, *rue Richelieu.*

No. 7 is a DRESS BONNET of pink terry velvet, the front edged with *guipure* lace, and ornamented with small white beads: broad pink strings cross the bonnet, the lace of the front being continued on one edge of the ribbon: at the top a pink feather *en houppe*, with large pearl in the centre. This bonnet is from the MAISON ANDREE, *boulevard des Capucines.*

No. 8 is a muslin SLEEVE, *en suite* with No. 6, and is from the same house.

No. 9 is a BONNET of bright blue terry velvet: crossing the front are folds of white *tûlle*, fastened by four cameos set in gold, with small gold chain attached: on the left side a bird of paradise plume: blond cap with tress of blue velvet, cameo and small gold chains: strings of broad blue ribbon. MARIA BOIREAU, *boulevard Montmatre.*

No. 10 is a BONNET of grey terry velvet, trimmed round with Astracan to correspond; at the left side a rosette of *ponceau* velvet, and a plume of small white feathers: blond cap with rosette of *ponceau* velvet, and broad grey strings.

No. 11 is a BONNET of black velvet, edged with white *guipure*: it is ornamented with vine leaves and small silver chains; strings of broad black ribbon, with application of *guipure.* This bonnet, as well as the preceding, are by MME. ESTHER, *rue Richelieu.*

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No. 12 is a BONNET of black velvet, the back having a row of narrow jet trimming, with a rich *agrafe* of jet in the centre; broad black strings, fastened by jet *agrafes:* blond cap with group of roses in the centre, a branch from which ornaments the left side of the bonnet.

THE FULL-SIZED PATTERNS.

WE have this month presented our subscribers with TWO FULL-SIZED PATTERNS.

The *first* is a LOW BODY for an evening dress: it has the waist round, and has all the most fashionable proportions as to style and shape. It is for a lady measuring about 34 inches round the chest, and we have given the back, side-piece, and front.

The *second* pattern is a LOOSE WINTER JACKET for home costume, to be made in velvet or cashmere, and worn over the dress during the cold weather. It falls quite square, and reaches just to the waist: the fronts are double-breasted, with lapels or *revers* at the top. We have marked the position of the buttons and button-holes. This pattern is for a lady of the same measures as the preceding, and we have given the back, front, and sleeve, complete.

Observations ON LONDON AND PARISIAN FASHIONS FOR JANUARY, 1866.

THE series of Ball and Evening costumes which we commenced in our December number, is continued on our second and third plates for this month: and as the New Year's festivities are expected to be of unusual brilliancy, our *Artistes des Modes* have displayed the greatest activity in the creation of elegant novelties, and we think their efforts are crowned with marked success.

There is a great change in the form of evening bodies. The pointed waist seems to be going out of favor: the round waist with *ceinture*, and the *Suisesse* body, are becoming more generally adopted. Both these styles are capable of almost infinite variety in their form and style. Evening bodies and the muslin *chemisettes* worn with the *Suisesse ceintures*, are now almost in every case made without sleeves.

The green *tunique* in our second plate is very novel, and has a most *distingué* appearance: the gold *ceinture* and coronet worn with it, adding greatly to its effect.

Flowers are now but sparingly used for trimmings to Ball Dresses; even the *bouquets* worn on the chest, are much smaller than in former seasons. Ribbons in bands, in bows, and in *rûches*, and lace both black and white, enlivened by a few roses or other flowers, are the trimmings the most in fashion.

The head-dress should always match the trimmings of the dress.

We advise our fair subscribers to copy the ball *toilettes* exactly as they are given in our plates. They are all arranged with the greatest care and attention to details, and when made up will be highly effective.

In garments for out-door wear, the Paletot is still the style most generally preferred. The velvet mantle in our first plate is very novel in form and convenient in wear. It is an adaptation of the Inverness Cape worn by gentlemen, and we shall be happy to send a pattern to any of our subscribers. (See advertisement on the wrapper of this Magazine.)

Fur or swan's-down is much used as a trimming to velvet Paletots, and so is *passementerie* and black lace: the engraved jet buttons shown on our fourth plate are very effective and stylish.

There is immense variety in the forms of bonnets: the prevailing styles are shown on our engravings. The small bonnets, however, generally have the preference.

The Court and High Life.

HER MAJESTY in Council has been pleased to declare a contract of marriage between Her Royal Highness the Princess Helena Auguste Victoria, and His Serene Highness Prince Frederick Christian of Augustenberg. The Princess is in her twentieth year, and Prince Christian is in his thirty-fourth. The bridegroom elect has paid a visit to the Queen at Windsor Castle. It is believed that the illustrious pair will permanently reside in England.

THE Prince and Princess of Wales have been upon a visit of some days' duration to Lord and Lady Suffield, at Gunton Hall, near Norwich.

THE Court has been thrown into mourning by the lamented death of Leopold King of the Belgians, the beloved uncle of the Queen. His Majesty expired at Brussels on the 10th inst., in his seventy-fifth year.

THE marriage of Miss Esther Dornford Robinson, second daughter of Archdeacon Robinson, Master of the Temple, with Mr. Arthur Hornby, late of the Bombay Civil Service, and now of Cold Earl, Hampshire, has been solemnized at the Temple Church. It is stated to be ninety-four years since the church has been used for a marriage service.

WHITE satin has of late become a favorite material for the costume of brides.

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THE COUNTESS.

"We gaze on thy beauty, for lovely art thou,
Erect is thy bearing—serene is thy brow;
Yet deep in thy bosom a mystery lies,
And Etnas of passion look forth at thine eyes:
But sooner or later the day star will rise,
To shine through the tempests that darken thy skies."

I REMEMBER when I was a little child, sitting idly at a cottage door, with playmates, making daisy chains for them, and caring most for the admiration of a boy of my own age, who had taken a liking to me as I had to him, and brought me birds' eggs and blackberries, and was kind to me even when I was in an ill humour, and took my part when I was most insolent to the rest of my companions. How vividly those days come back to memory! Those playmates have years ago been scattered about the world, and have played their parts, more or less important, in it. Some are gone! The boy companion of my little heart became a soldier, and fell in battle, leading on his regiment against the enemy. I wonder if he ever thought of me during the ten years we had been separated. I wonder if any of the old delight in the past came over his mind, after he had put away childish things and become a man. I had not forgotten him. The cottage door, the playgames, and the daisy chains, were sacred memories to me.

It would be, I suppose, ridiculous to apply the word "love" to my childish feelings at that time; but I cannot help thinking it would be well for life's happiness, if the faith, the trust, the innocent devotion of the child-girl and the child-boy could be preserved, and made to constitute the rule of life.

Brought up in the midst of what is called "rural felicity," I had no knowledge whatever of the great world, its pleasures and its penalties, its virtues, vices, deceits, ambitions, and impostures. But I had heard of the grandeur of cities, of the pride and pomp of their citizens; and I longed in my heart to become acquainted with them. But I longed in vain. The great trees that arched over the pathway before our cottages, wooing wildly in the night winds of winter, or in majestic calmness making a pleasant shade in the hot summer time, were the grandest things I looked upon; and an occasional visit to the little market town, some dozen miles from our village, constituted my highest enjoyment.

There came a time when I would have given all that I posseased to get back to that enjoyment—to the simple pleasures of my cottage home.

A wedding took place at the Manor-house, and the squire's only daughter was the bride—a pale and delicate girl, a great favourite of all the villagers; and they, in the gratitude of their hearts, got up a little festival upon the occasion. I was selected to lead a dozen young girls in strewing flowers in the bride's path, as she came from church.

Among the wedding party was the old Earl of Ravenblock, a man who had spent seventy years of life in the wildest excitement of pleasure, and then had retired to melancholy obscurity in an old castle which belonged to him. It was my misfortune to attract the attention of this earl, upon the squire's daughter's wedding-day.

There was another wedding shortly afterwards, and then it was the flower-strewer of the former occasion that stood at the altar as a bride. I, a girl of seventeen, became the wife of the old earl! My ambition had been fired—I should be a countess! Should associate with all the highest and best of people; be presented at Court, and live in an atmosphere of fashion. My father insisted upon my marrying the earl, and I was but too willing to consent.

I *was* presented at Court. For a season I lived in the brilliancy of Fashion's world. But it was so different from the world of my childhood: and so different, also, from what I had in fancy pictured, that I was not sorry when my husband proposed our retirement to his castle in ——shire.

Alas! I went from bad to worse. That cold, mean, avaricious husband, made my life a burthen to me. His mansions were so many prisons, and he who had vowed to "love" and "honour" me, became my gaoler only. If I ventured to speak of a wife's common right, I was pronounced a rebel; and when I resented insult, I was angrily reminded that "obedience" was my duty. "Duty" was the word dinned into my ears from morn till night, varied only by that other word of the same family, "obedience." Love, kindness, generosity, respect, had no place in my husband's vocabulary. He had bought me with his money—I had become a bride for hard cash. I was a country girl, and he had made me a countess—my simple straw hat he had transformed into a coronet; and the old

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wizard who had wrought the change, wondered that I was not *happy!* And then he mopped and mowed, and raged and stormed in turn, because I could not fall down at his feet and worship him.

There came a visitor at last. A dark, mysterious presence, not seen, but felt, was in the old castle. And I became free.

There was a gorgeous funeral. There was a moving sermon, wherein a multitude of virtues, which I had never discovered, were ascribed to the dead nobleman. And some persons who heard the preacher, wept. I had wept in his lifetime; but it was because I could not find in him those virtues which were now proclaimed. Now I was free.

I escaped like a bird from a golden cage. I breathed again. The first hours of precious freedom seemed a whole new life to me. I went into the fields, and spent whole days among the hills and by the river side, to feel and be convinced that I could be there without hindrance or molestation. For three long years, a husband kept me bound with a chain—there was nothing but his grand castle to roam in: but now the world seemed mine. The birds were singing in the air for *me;* for me the flowers seemed springing up in rich profusion round me; and while the soft breeze fanned my cheek, and the harmony of earth and air fell on my eager ears, I rejoiced. I knew that my chain was broken—that I was free.

But was I the same glad girl as when I sat at the cottage door, making daisy chains for my little lovers, and all the great world seemed a clouded mystery? Alas! no. The happy ignorance of evil had departed—the bloom of the peach was gone.

I had seen the hollowness of fashion; and had experienced none of its compensating pleasures. I had found friends that were false, and none that were true. And the husband, from whom I expected love and tender care, imprisoned me in his castle, and regarded me with jealous apprehension only. I was now possessed of the means for enjoyment, and I again entered into the circles of high life; but my experience made it then distasteful to me. I returned to my village home; but I was a countess now—too high for old playmates to associate with, even if they had been there to welcome me: but they were all gone. Time breaks up families, and scatters its members abroad. I purchased my father's cottage, and gave it to my old schoolmistress, whom I found reduced to penury.

I pass some of my happiest hours there, for I do not live far from that cottage. And there I read to the old companion of my childhood some portions of certain letters I receive from India, and listen attentively to all her commentaries thereupon.

For there is a gentleman whom I met in London, after my husband's death, who gave me kind assistance in arranging his affairs, and who writes to me. He writes to me in a peculiar style. But I consult my wise old governess, before I answer his letters. And that dear old soul, after much deliberation, thinks I may with safety reply in the affirmative to a question which he propounded in his last communication.

ADOLPHE AND ANGELINE;

ABOUT TO BE MARRIED.

"Well, thou art happy; and I feel
That I should thus be happy too."
—*Byron.*

One of the prettiest sights in the world is constituted by two young lovers on the eve of marriage. They have unbounded confidence in each other; and so desirous are they of making a little world of happiness, that it appears to them impossible aught but happiness can ensue. They live for the moment in an atmosphere of romance, which soon is dispelled, because of the failure of their good resolution to preserve it.

If all the good resolutions that are made before marriage were to be kept afterwards, there would be a great deal more felicity in the world. Strephon and Chloe make mutual vows (which they intend to observe); but vows are but words, and words are air. Strephon forgets; and Chloe has nothing whereby to recal his honied promises to mind, beyond the impress on her heart; and that is not visible. Chloe droops, and Strephon is discontented; so the love decays and dies.

Adolphe and Angeline, true lovers both, profiting by the experience of so many unhappy marriages that have occurred, have devised a mode of preparation, which they consider calculated to save their own union from the common fate; or rather, the lady herself conceived the idea which the lover delightedly adopted. And for the benefit of young ladies in general, and lovers in par-

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ticular, the articles of a marriage contract, agreed to by both, are subjoined.

The first runs thus:—"As we tenderly love each other, and are quite certain that no happiness can be enjoyed by either, otherwise than in hymeneal union, we agree to marry, and resolve to be as happy as possible." Adolphe subscribes this article, adding:—"I promise and vow to devote all my heart, mind, and strength, to Angeline." Thereupon Angeline writes:—"I promise Adolphe to assist him heartily and cheerfully, in keeping our household from want and difficulty. With that object in view, I shall study economy in everything."

Adolphe is the writer of the second article of the marriage contract. He says:—"I acknowledge that my temper requires to be kept constantly under control. I will do my best to overcome my temper. But I hope to be forgiven if, inadvertantly, any burst of anger should occur."

Angeline appears to have reflected on the above, for she appends to it the remark:—"This, upon consideration, I find will be a somewhat difficult thing to endure. But the condition is acceded to." She adds, however, "I must confess, for my own part, that my temper is apt to be ruffled also; and I may, on the above account, ask that any little infirmity of the kind will be forforgiven. Adolphe responds laconically, "Yes."

We are not quite satisfied that the lovers thoroughly understand each other on this point; they should have been more explicit.

Angeline, in the course of self-examination, finds that she is disposed to jealousy, whereupon Adolphe gallantly observes:—"A wife that takes as much pains after marriage, to keep the heart she has won, as she did before marriage to win it, can have no cause to be jealous of the conduct of an honourable man. I have entire confidence in Angeline."

According to the next article:—"We believe that disputes and coolnesses between lovers almost always arise from insignificant causes. This betrays weak-mindedness, and a silly desire for supremacy. We therefore promise never to follow our own inclinations in matters of small importance, but always to give way to each other." This is a most sensible and excellent resolution: may both religiously keep it! "In important matters," Angeline thus writes, "it is only becoming that Adolphe should decide; since he is better acquainted with the world, and has more knowledge and judgment than I can pretend to." Charmed with the acknowledgment, Adolphe subjoins:—"Angeline is too modest. Her own judgment commands my admiration. I shall never think of deciding in any matter without consulting her, and either bringing her round to my views by rational argument, or, under similar persuasion, adopting hers."

Dress is then considered by both, and it is mutually agreed that each shall always be attired according to the taste of the other.

Domestic expressions, small in themselves, but of great import, form the next topic; and the conclusions of the affianced pair are recorded as follows:—"The words, '*I will*,' '*I won't*,' '*I insist*,' '*You shall*,' and the like, betoken an arbitrary disposition, unfriendly to love: and they are hereby declared to be absolutely erased from our vocabulary. We each unreservedly promise never to use them."

The next article of the marriage contract represents that Adolphe "will always feel bound to honour his wife in all respects, in order that she may be duly honoured by others. He will always find pleasure in showing her esteem and confidence, and will be especially careful never to allow any advantage over her to any other lady. None but herself can be her parallel."

"It will always be present in our thoughts," the contracting parties go on to say, "that indifference to cleanliness and personal appearance is destructive to love and respect, and always tends to produce repugnance and dislike. Neatness is to the person what amiability is to the soul. We therefore pledge ourselves to each other that constant attention and devotion shall be given to this point."

Adolphe then takes up the pen to say:—"My dearest Angeline will take care not to spoil the intellects of any children we may be blessed with, by talking to them in that nonsensical way which is peculiar to many persons, and which gives false ideas and creates dangerous impressions that last through life."

Angeline, to this stipulation, adds:—"I will pay all the great attention to this point which my dear Adolphe so judiciously desires."

The contract then sets forth that, "Although our mutual tenderness is a guarantee that we shall not fail or waver in the engagements herein set forth, we will each

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of us keep a copy of these articles of contract; and in case of any forgetfulness, or violation of them, they may be laid before the offending party, to remind him or her of the obligation now voluntarily and affectionately incurred." The contract is signed, "ADOLPHE.—With all my heart." "ANGELINE.—With all my heart, and for my whole existence."

Such thoughtful lovers as these may be warranted in forming hopes of continued happiness. It will be observed, that neither of them seeks or wishes for mastery; and it is often the endeavour to conquer one another that occasions domestic strife. May Adolphe and Angeline be as prosperous and blest as they deserve; and may all good lovers be equally wise, and find the way to felicity.

The Theatres.

HER MAJESTY'S.—The power of good music was never more thoroughly demonstrated than it has been at the concerts given by Signor Arditi at this theatre. Some of the finest compositions of the greatest masters have been produced, and Signor Arditi has taken care that nothing shall be wanting in the performance to complete the public satisfaction. One of the remarkable novelties has been a selection from Wagner's *Tannhauser*. The choice pieces only are given; but they are of a very remarkable character, and have been listened to with admiration and delight.

COVENT GARDEN.—Auber's ever-delightful opera of the *Domino Noir* has been given here in brilliant style. This is a composition so full of exquisitely melodious phrases and sparkling bits, that it is impossible to hear it without being carried away by a sense of the author's genius. By the Covent Garden company it is given in faultless style. Miss Louisa Pyne had previously been very successful in the part of 'Angela,' and her performance has lost none of its excellence. All the brilliant passages of the music are given by her with great perfection. Mr. Henry Haigh distinguishes himself in the tenor part, and Mr. Patey and Miss Thirlwall support the other leading characters with much ability. The concerted music receives justice, and affords delight. The Christmas pantomime at this theatre is one of the grandest affairs that has been attempted of the kind. It is founded upon the story of *Aladdin, or The Wonderful Lamp*; and the flying palace, as a piece of extraordinary wonder, deserves special praise. The fun is also first rate, the Paynes and other esteemed artists being engaged in it.

DRURY LANE.—The tragedy of *King John* has necessarily been withdrawn for the present, in order to make way for the Christmas entertainment; but the splendid manner in which that great historical drama was put upon the stage has created such a desire to witness its representation, that it cannot fail to be reproduced when the attraction of the pantomime shall have ceased. For the present, all the world of London is talking of the spectacular grandeur and broad humour of the Pantomime, which bears the title of *Little King Pippin, or Harlequin Fortunatus and the Magic Purse and Wishing Cap*. The gorgeous scenery is by Beverley, who has put forth all his powers upon this occasion; and a double company of pantomimists keep up the excitement and the mirth.

THE PRINCESS'S.—At this favorite theatre Mr Reade's drama, *It is Never Too Late to Mend*, still continues to attract crowded and fashionable audiences. The well-deserved success which has attended the pieces produced during Mr. Vining's management, shows that the public fully appreciates the enterprise and energy which is displayed in catering for their amusement and gratification. The Christmas piece at this House is always especially attractive, from the splendour and novelty of its scenic effects, and this year Mr. Vining has been more than ever successful in producing an extravaganza of surpassing interest and beauty.

THE LYCEUM.—*Ruy Blas* never fails to prove highly attractive at this house. Mr. Fechter's acting in this piece is very impressive, and is marked by a pathos and power of discrimination that renders it one of his best impersonations. The Christmas novelty is a new version of the Bride of Lammermoor, under the title of *The Master of Ravenswood*. The principal part is of course sustained by Mr. Fechter himself, and he could hardly have selected a character better suited for the display of his dramatic abilities; the genius, depth of feeling, and careful study which his acting displays, finding ample scope in the character of Scott's romantic hero.

NEW ADELPHI.—The attractiveness of *Rip Van Winkle*, seems in no way diminished by the long run ths piece has enjoyed. Nothing can be more striking than Mr. Jefferson's impersonation of the careless good humored hero of the drama, and he is ably supported by Mrs. Billington as Gretchen, and by Messrs. Paul Bedford, Phillips. and the other members of the Adelphi company. That favorite comedian, Mr. J. L. Toole, has now returned from the provinces, and nightly appears in his favourite pieces, so that the numerous and varied attractions at this house would seem to render the production of any Christmas novelty quite superfluous; Offenbach's popular comic opera *Le Belle Helene*, is however shortly to be produced.

THE ST. JAMES'S.—Here Miss Herbert's clever impersonation of *Lady Audley*, has given much gratification to crowded and fashionable audiences. *The St. James's Ladies' Club* is proving highly attractive, and will no doubt have a long run. The production of *The School for Scandal* has introduced Miss Herbert to the public in a new class of character. Her impersonation of Lady Teazle is marked by great ability, and is received with tumultuous applause. The Christmas piece is another instance of the spirit and liberality of the management, and it is proving immensely successful.

THE STRAND.—All admirers of burlesque should pay a visit to this elegant little theatre. Mr. Burnand's *travestie* of *L'Africaine* is one of the best productions of this gifted writer; every part is acted with such humor and spirit, the music is so sparkling and attractive, and the scenery and appointments are so effective, that it must certainly be pronounced one of the best burlesques ever produced. Since its reconstruction, this house is one of the most commodious in London.

OLYMPIC.—An adaptation of one of Miss Braddon's novels, *Henry Dunbar, or The Outcast*, has been produced at this theatre with such a degree of success that leads us to anticipate that it will have an extensive run. Mr. Taylor has provided a piece of abundant interest and powerful effect. The story turns upon the murder of Henry Dunbar, a wealthy merchant from India, by Joseph Wilmot, who assumes the name and position of his victim, trusting that there is no one in England to dispute his identity. His part is played extremely well by Mr. Neville. who gives an excellent idea of a man moving through the world under the apprehension of a great crime which he has committed. The part of Margaret Wilmot, the assassin's daughter, serves to bring out the artistic talent of Miss Kate Terry, who awakens the sympathy of the audience very largely. Mr. Soutar, as Carter, the detective policeman, adds another characteristic impersonation to the play. The stage appointments are all appropriate and perfect.

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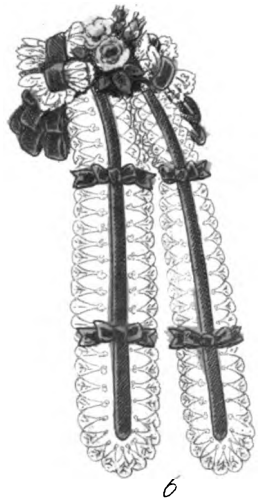
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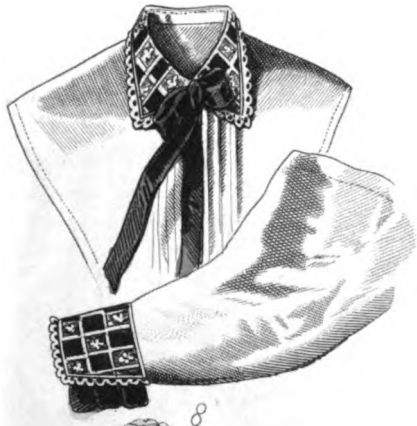


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Plate 5

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THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

NO. 506. FEBRUARY, 1866. VOL. 42.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Skirt of striped silk, the ground light *Havanna*, the stripes of a darker shade: it is very full and cut with short train, the bottom of skirt finished by a thick silk cord the colour of the stripe. *Casaque* of cashmere or fine cloth, the colour *ponceau:* the fronts of this *casaque* are cut the same as for a high dress, with short point at waist; the back is cut with deep rounded *basque* or skirt: to complete the *casaque* another front of the *senorita* form is stitched in with the shoulder seam: the front closes with five jet buttons, beyond which is a row of black silk braid. The *senorita* has three rows of the same braid, the edge finished by a trimming of jet beads; the shaped sleeves are open to the elbow, and are trimmed in the same manner, the epaulettes formed by rows of braid with a jet bead at the top and bottom of each row.

HOME COSTUME.

Fig. 2.—High dress of grey silk, the skirt having a black lace flounce set on in deep points, headed by a *rûche* of blue ribbon; from each of the top points a *rûche* is carried to the waist, terminating at the bottom in two loops and ends of ribbon. Plain high body with round waist, closing with small blue buttons: on the fronts a *rûche* from the shoulder seam to the waist meeting those on the skirt. Shaped sleeve closing by three buttons at the outer seam, and trimmed with a *rûche*; *epaulette* of black lace headed by a *rûche*: loops and ends of ribbon the same as on the skirt. *Ceinture* of blue silk tied at the back, the long pointed ends trimmed with black lace.

PROMENADE COSTUME.

Fig. 3.—High dress of rich violet silk, the skirt looped by *cordons* from the waist. *Jupon*, striped grey and white, trimmed at the bottom with *cerise* cashmere, the top edge of which is cut in the form of tabs: they are edged with narrow black velvet, and there are four black velvet buttons in the centre of each tab. *Paletot* of black velvet slightly defining the waist: it is trimmed with rich *guipure* lace, which lace at the back and sides is carried up to simulate openings; the point of that at the back reaching to the waist: this lace is headed by a narrow *passementerie* of silk and jet: between the lace of these simulated openings are rich silk buttons, the buttons terminating in *grelots*. The shaped sleeve is trimmed *en chevrons* to correspond with the sides of skirt: we may here observe that the *guipure* lace is continued on each side of front, the neck being finished by a *rûching* of narrower lace.

Bonnet of white terry velvet with white feather laid across, fastened by a cameo set in gold, with gold chains suspended; blond cap with pointed *tresse* of white velvet; cameo in the centre with gold chains looped on the left side: strings of white satin ribbon.

This costume is from MME. ADOLPHE, 15, *boulevard des Italiens.*

PLATE THE SECOND.

BALL OR EVENING COSTUME.

Fig.—Dress *à deux jupes*; the first is of white silk trimmed at a little distance from the bottom by lozenges of rose colored silk edged with narrow white lace; across the centre of this trimming is a band of the same silk edged to correspond, and having

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a chain of pearls in the centre. The second skirt is of *tarlatane*, or very fine French muslin, and is looped into three festoons by a trimming the same as that on the silk skirt; the pearl chain in the centre of these bands terminating in loops and tassels of pearls. *Chemisette* of fulled *tarlatane* or muslin with very full short sleeves, surmounted by a band of rose colored silk with pearls in the centre: *ceinture suissesse* of the same silk, the top edge cut into three points both back and front, and finished by a narrow lace: three rows of pearl trimming in the front, the centre row terminating in pearl loops and tassels.

BALL COSTUME.

Fig. 2.—Dress *à deux jupes*, the first of *túlle* or *tarlatane boullionné*, with *rosettes*, placed at equal distances, of *jonquille taffetas chicorée*. The second skirt is of striped silk, the colour jonquille: it is looped at the back and left side only, by three groups of roses with sprays of leaves and buds. The plain low *corsage* has a short point in front; no sleeve, simply a small puff of *túlle*; pointed *bêrthe* of fulled *túlle*, trimmed with lace and *chicorée rûches*.

BALL OR OPERA COSTUME.

Fig. 3.—*Sortie de Bal* of white cashmere of the Inverness form, the same as the full-sized pattern accompanying this number, except that the part forming the sleeve is longer: the cloak is trimmed round with a thick silk cord, the colours *ponceau* and white: the part forming sleeve is trimmed with the same cord which at the bottom serves as a heading to a flounce of black lace which is continued on the back of the cloak: a broader lace is set round the shoulders also headed by the cord: this *sortie de bal* should be lined with silk, wadded and quilted.

These costumes are from MME. CARPENTIER, *rue Louis le Grand.*

PLATE THE THIRD.

BALL OR EVENING COSTUME.

Fig. 1.—Dress of a light shade of pearl grey satin; the skirt *en tablière*, opens in a breadth of rose coloured satin; each side is edged by a narrow lace laid on flat: the *tablière* is crossed by seven *chevrons* of rich lace, the ends finished by *noeuds* of rose coloured satin. *Chemisetts* of plaited muslin with *ceinture suissesse* of rose satin, and *bretelles* of satin the same as the dress, edged with lace; *noeûds* of rose satin on the shoulder, and *barbes* of rich lace falling over the arm.

BALL COSTUME.

Fig. 2.—Dress *a deux jupes*; the first skirt is of white silk, with flounce of black lace headed by a row of pearls and raised on the left side by a large *bouquet* of carnations; placed at equal distances between the waist and the *bouquet* are two large carnations with buds and foliage. The second skirt *a la robe*, is of blue silk opening on the left side; it is edged round by a row of pearls which serve as a heading to a black lace flounce, which after turning the corners of the robe, is narrowed as it approaches the waist; pointed *bèrthe* of black lace, with *bouquet* in the centre of corsage: on each shoulder a single carnation with drooping leaves.

These costumes are from MME. CASTEL BREANT, 58, *rue St. Anne.*

BALL COSTUME.

Fig. 3.—Dress of rich white silk or satin, the skirt, without ornament, is cut *en traine*: the low body is draped wilh *tûlle*; in the centre of *corsage*, and on each shoulder a *noeud* of light green ribbon, with *agrafe* of pearls in the centre: at the back, in the middle of *corsage*, is a large *noêûd* of green ribbon fastened by an *agrafe* of pearls; the broad flowing ends reach nearly to the bottom of the dress, and are finished by a fringe of pearls.

This is a most simple and elegant costume, for which we are indebted to MME. ELISE, 64, *rue Richelieu.*

PLATE THE FOURTH.

YOUNG LADY'S COSTUME.

Fig. 1.—Frock of light green silk, *suissesse* body; the bottom of skirt is trimmed with *ponceau* velvet festooned, the points of the festoons looped by a narrower velvet which is fastened to the waist: at the bottom, the spaces between the scallops of velvet are filled up by narrow black velvet *quadrillé*: the *ponceau* velvet has tabs, placed at equal distances, consisting of narrow black velvet edged with narrow lace. The *suissesse* body with *bretelles* of narrow *ponceau* velvet is trimmed to correspond with the skirt. High *chemisette* with bishop sleeves, of either muslin or fine cambric.

This costume is from MAISON LECLERC, *boulevard des Italiens.*

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PROMENADE COSTUME.

Fig. 2.—Dress of rich silk *rep*, the colour dark *Havanna*: the skirt, with short train, is without trimming. *Paletot* of fine cloth, the colour *café au lait*: it is half tight, crossing a little on the chest, but not sufficiently to be called double-breasted; there is an opening left at the back seam of about ten or twelve inches: this *paletot* is trimmed entirely round by two rows of black velvet, one a little broader than the other. Towards the bottom of the seams of the back side pieces, pointed tabs are placed edged with one row of velvet, and fastened by a cameo of jet, set in either gold or silver; over these tabs, a broad pocket-flap is imitated by two rows of velvet, and ornamented by three cameos. The shaped sleeves have a cuff *a revers*, the point fastened by a cameo, and on the shoulders are pointed tabs edged with two rows of velvet, the point fastened on the top of sleeve by a cameo. The fronts are closed by tabs pointed at each end and fastened by smaller cameos. We may here remark that cameos of various designs, and set in gold, silver, or steel, are taking the place of buttons on *paletots*; they have a very stylish appearonce, and are besides a great novelty as applied to this purpose.

This *paletot* is from GALLOIS, GEGNOUX, & Co., *boulevard de Madeleine*.

COSTUME FOR HOME.

Fig. 3.—Dress of grey silk with bias flounce of the same, with only a moderate degree of fulness; this flounce is headed by a band of black velvet, each edge being finished by a narrow black lace: a band of the same velvet gives the form of a tunic, with pointed opening at each side; between the two sides of the tunic is a trimming *en tablière* of narrow velvet edged with lace, under which is a breadth of *cerise* silk; the form of the bottom of this *tablière* is a rounded point finished by a band of the broader velvet, and having a row of the same down the centre. Body of grey silk, with trimming forming *plastron* to correspond with *tablière*: the sleeves are of *cerise* silk; they are trimmed at the bottom by a black velvet carried to a point towards the elbow, the space between the velvet, with *chevrons* the same as the *tablière*; a band of velvet round the armhole.

PLATE THE FIFTH.

No. 1 is an evening COIFFURE of white blond and *cerise* velvet, by MME. MARIE LEMAITRE, *boulevard des Italiens*.

No. 2 is a DRESS BONNET of white terry velvet, trimmed with puffings of *tûlle*, pansies and gold tendrils: blond cap with puffs of terry velvet and pansies: strings of white satin ribbon with pansies woven in the ribbon. This elegant bonnet is from MMES. DUVAL and FERRON, 9, *rue de la Bourse*.

No. 3 is another DRESS BONNET of pink terry velvet; the front is fluted, the crown puffed and crossed by a band of black velvet; a large white ostrich feather is laid across the bonnet, fastened by a silver brooch on the left side; the velvet strings start from where the flutings of the front terminate, and a white *guipure* lace is laid flat round the edge except on the flutings of front; blond cap with bands of pink velvet, on which are placed silver brooches; the strings are edged with white *guipure* lace. This bonnet is from MME. JOSEPHINE RAGAINE, 21, *rue Vivienne*.

No. 4 is a BONNET of black *tûlle* fulled on to the foundation, and covered with small jet ornaments; in the front a large rose, and branches of buds and leaves. This bonnet is by MME. BOIREAU, *boulevard Montmatre*.

No. 5 is a COIFFURE of white blond and blue velvet with roses and buds; it is from the MAISON PAILLARD et RIEUX, *Passage des Princes*.

No. 6 is a DRESS HAT of light green silk, ornamented with chains and *agrafes* of silver; the broad green strings are edged with white blond. This hat is by MME. MARIE LEMAITRE.

No. 7 is a CHEMISETTE and SLEEVE of muslin for morning wear; the collar and cuffs are of insertion, through which is drawn black velvet ribbon.

No. 8 is a BONNET of black velvet edged with a jet trimming, and ornamented with roses and sprays of leaves and buds; the strings of black *glacé* are edged with white lace. This bonnet is by MME. PERROND, *rue Vivienne*.

No. 9 is an elegant evening COIFFURE of very rich white blond and *cerise* velvet: it is by MMES. BRIE et GEOFFRIN, *rue Richelieu*.

No. 10 is a BONNET of white terry velvet with deep curtain of black lace; at the

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right side a black feather and white *aigrette*: strings of white satin ribbon and cameos.

No. 11 is a DRESS BONNET of blue velvelvet, edged entirely round by a broad *guipure* lace; on the left side a large white ostrich feather fastened by a cameo; *bandeau* of blue velvet, and broad blue strings.

No. 12 is a BONNET made of *golden bronze leather*, the greatest novelty in Paris as a material for bonnets; the trimming is a wreath of feathers of the same colour; strings of broad satin ribbon to match the bonnet. This novelty is by MME. DETOURPE, *rue de la Chaussé d'Antin.*

THE FULL-SIZED PATTERNS.

WE have this month given the pattern of a novel style of Mantle called the Balmoral; it is an adoption of the Inverness Cape worn by gentlemen, and will be found a most comfortable and convenient mantle. It may be made either in velvet or cloth for out-door wear, and was shown on the second figure of our first Plate for last month; or if made in cashmere, it is well suited for a *Sortie du Bal*, as shown on the third figure of Plate 2.

We have given the front, back, and sleeve or cape; the front and back will require lengthening as described below; and the cape is given in its full length. except that the front corner has been cut off and turned back, as shown by the pricked line, and will have to be made good.

The back will require to be lengthened about 19½ inches in the middle, and 13 inches at the side seam. The front must be lengthened 17½ inches at the front edge, and 13½ at the side seam.

We will now explain the manner of joining these pieces together. The shoulder seam of the front, is first joined to the shoulder seam of the back. as far as the notch, and the side seam of front is joined to the side seam of the back, from the bottom as far as it will reach, leaving the part of the front which is hollowed out, as an opening to pass the arm through. This opening is covered by the cape or sleeve, which has three notches at the top; the straight side is the side seam, which is sewn to the side seam of back, commencing at the armhole. The top part of sleeve or cape is then sewn to the armhole of the front, so that the first and second notches come opposite to the two notches in the armhole. The third notch in the cape, must be placed opposite the round hole at front of arm, the space between the second and third notches of the cape, being sewn to the pricked line of front.

Observations ON LONDON AND PARISIAN FASHIONS FOR FEBRUARY, 1866.

ON our Plates for this month, we have given the two newest styles of Paletot; the one in velvet, the other of warm fancy cloth, and these, together with our full-sized pattern and the Paletots and Mantles which we have given during the past few months, form a complete series of out-door garments, suited for all occasions, and from the mildest to the coldest weather.

In preparation for the numerous parties, that are given at the beginning of the London season, we have devoted two of our plates to the illustration of all the prevailing novelties in Ball or Evening Costume.

As regards Paletots, we have little to add to the remarks we made earlier in the season. The close-fitting styles generally have the preference; they are always worn rather short; velvet is the favorite material, but fancy cloth of various kinds is still in much favor.

The Balmoral is a very elegant and useful mantle, and has the great advantage of not disarranging the dress worn underneath; so that it is as well suited for a *Sortie du Bal*, as it is for Promenade Costume.

Ball Toilettes are characterized by great richness and novelty of effect. Plain silk, white or of brilliant color, is a favorite material.

Flowers are as a rule, less used than formerly; some toilettes, indeed, are without any at all even in the hair; where used, they are most effectively arranged, so as to produce a most striking effect, as shown by the second figure of our 2nd and 3rd plates.

The favorite materials for Home Costume, are plain silks of light color; greys being the most fashionable, and these trimmed with bright colored silks, produce a charming effect (see fig. 2, Plate 1, and fig. 3, Plate 4).

As dresses are often worn looped up for the promenade, great attention should be paid to the petticoats: fig. 3 in Plate 1, shows an elegant and novel design.

With the present number, we conclude our series of Winter Costumes, and in our number for March, we shall present our readers with some indications of the styles that will prevail, during the early Spring.

The Court and High Life.

PRINCE CHRISTIAN of Augustenburg, the intended husband of Princess Helena, is to be invested wiih the rank of "Royal Highness." The royal couple are to reside in England, and it is stated that Frogmore will be their home. The provision, for which the assent of Parliament will be asked, is likely to be a dowry of £30,000, and £6,000 a year. The marriage of Prince Christian and Princess Helena will take place in July.

A NEW residence for the Prince of Wales is to be made in Windsor Great Park, near Cumberland Lodge; and it is thought the building will be ready for the reception of the Prince and Princess by the end of the summer.

ON the death of the King of the Belgians, Claremont reverted to the Crown; but a new Act of Parliament will be required to apply it to the purpose of a royal residence, which is desirable, on account of the number of members of whom the royal family consists.

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ON THE WAY TO BE MARRIED:

A WINTER'S TALE.

"There breathes but few whose aspect might defy
The full encounter of his searching eye;
He had the skill when cunning's gaze would seek,
To probe his heart and watch his changing cheek:
At once the observer's purpose to espy,
And on himself roll back the scrutiny."—*Byron.*

I HAD wooed and won her. She was my affianced bride!

The day was fixed for our wedding. The wedding of Elizabeth Woodthorne and myself. The guests were invited: the wedding-dresses were all made; the preparations were completed; and I was to go down to Woodthorne Villa to spend the week previously to the nuptials. There were a great many of Elizabeth's relations living widely apart from one another, to whom it was desirable I should be introduced before the wedding-day; and young Robert Woodthorne, Elizabeth's brother, proposed driving me in his elegant dog-cart through the chain of the family connection, which would necessarily occupy several days.

There was nothing objectionable in this arrangement: indeed, I came into it readily, inasmuch as it would save the formality of an introduction at the wedding-breakfast, and prevent any of that coldness which persons with the best intentions and desires invariably feel at a first meeting. It was, therefore, with entire satisfaction I made arrangements for leaving London a week before the intended "happiest day of my life," and having completed my purchases with reference to the event, I gave myself up to the contemplation of the golden future that was before me. Elizabeth, I was quite satisfied, would make me the happiest of men: her cultivated mind and amiable disposition were themes of admiration among all her friends and acquaintance; so that I was really fortunate in having won her affections.

The present which I intended making to my fair young bride was a necklace of diamonds; for I knew that she was partial to those gems, and I desired to afford her as much gratification as possible. Some relatives in London who were not going to be present at the wedding, had sent other gifts of jewellery to be conveyed to Elizabeth; and as I did not wish to trust such valuables out of my sight, I resolved upon carrying the case which contained them in my hand throughout the journey. My packages were, of course, numerous, but these I left the guard to take care of, and burthened myself only with the jewel case, in the carriage of the railway train.

Travelling by express is pleasant, especially when you are travelling towards the home of a charming girl who loves you, and is about to become your bride. Absorbed in the contemplation of the happy meeting, to which I was being conveyed at the rate of fifty miles an hour, I did not notice my fellow-passengers until after several stations were passed; when a pair of bright eyes encountered mine, and I observed a handsome young lady sitting opposite to me, who was regarding me with much interested attention. By her side was an agreeable elderly lady, apparently the mother of the younger one, and who was laboriously endeavouring to beguile the time with one of those books which so many people bring into a railway carriage to read, and so few accomplish that object. By the side of me was a youth on his way to school, and who was laudably endeavouring to get a stock of knowledge into his head, from a multitude of books upon his lap, and the vacant seat, for the pleasure of masters and the astonishment of his schoolfellows, severally aspirants for the honours of the Senate, the Bench of Bishops, and the Judge's Wig. At the extreme opposite corner sat a gentleman apparently in ill health, for he was carefully wrapped in a thick camlet cloak with a high fur collar, and a cap of the same material, with ears fastened under the chin. He had a decidedly consumptive and interesting appearance; and he had made acquaintance with the young lady by lending her his copy of *The Times*, which she politely made a pretence of reading, and returned with a smile; whereupon a conversation ensued, upon general topics, in which the elderly lady joined.

So the stillness that had prevailed in the carriage was broken, and a pleasant chat ensued—the remarks of the ladies being characterised with good sense and taste; but the gentleman was evidently an enthusiast, and his language was romantic—evidently, to me, studiously so — and not always comprehensible. He was confidential, however, and spoke of his grand passion for a charming young lady in a distant country, whom his friends objected to on account, as he afterwards said, of her humble birth and small fortune; his pos-

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sessions (in some part of Africa with an unpronounceable name) being so vast, as even to excite the envy of the Tycoon of Japan, who was supposed to have been in secret negotiation with the Emperor of China to dispossess him of his rights.

My other companions looked at one another when the consumptive gentleman talked in this manner, and then looked at me: after that they turned their eyes upon our new acquaintance with compassion. It was obvious that his intellect was affected.

If I had any doubt upon the subject, it was removed when the gentleman spoke of the familiar terms upon which he was received at a royal castle in the Highlands; and of his construction of a new method of travelling by balloons, enabling any person to rise into the air and direct his progress at will—a discovery which had inspired the Viceroy of Egypt with so much jealousy, that he had retained the service of a powerful magician to lure him into a den, wherein he had been confined for two years, and had only been liberated the day before, upon the certificate of two esteemed physicians.

It was now clear that our companion had been confined in a lunatic asylum.

It is not pleasant to feel that you are travelling in a railway carriage with a man who has been under restraint, and whose language (notwithstanding physicians' certificates) inspires a doubt of his convalescence. It occurred to me that he might have been violent, and that in the event of a sudden relapse I should have to protect not only myself, but the two ladies also, for the schoolboy would be only useful as a buffer to put in the madman's way.

In order to be ready for any emergency I buttoned my coat tightly over my chest, and put my gloves in my pocket—a movement which was not unobserved by the consumptive gentleman, for he said, rather abruptly, "There is a singular inconsistency in buttoning up your coat and taking off your gloves. If you are warm, why do you button your coat; and if you are not warm, why do you take off your gloves?"

I stammered out something, in reply, about everybody being inconsistent at times; and laughing with the rest, I also continued my arrangement to meet any sudden assault, by placing the jewel-case with its valuable gifts for my destined bride, in the network above the seat; and my arms being now disencumbered, I felt more at ease. The conversation went on upon the general topics of the day, the strange gentleman making some shrewd, lively, and sensible remarks at times, but now and then talking incoherently.

He was, indeed, so agreeable a companion on the whole, that when the two ladies had left us, and the schoolboy had arrived at his destination, I had ceased to have any apprehensions. I was alone in the carriage with the consumptive gentleman, who, it was clear, was a lunatic, but a harmless one; and I was rather pleased in conversing with him (as it evidently soothed his mind), than alarmed by his eccentricities.

Evening came on, and lights appeared in the towns and villages past which we were rapidly carried in the train; and at length the moon arose. Our conversation flagged, and all my endeavours to keep it alive were ineffectual. My companion seemed fatigued, and at length became doggedly silent. For some time I fancied he was asleep; but on looking towards him, I saw by the moonlight that his eyes were intently fixed upon me.

It is unpleasant to feel oneself alone with a lunatic whose thoughts, for good or ill, are fixed upon you, and who persists in being silent. I tried every topic I could think of, but could not get him to speak. I endeavoured to be jocose, but that irritated him. The lamp in the carriage-roof had gone out, so that when a cloud passed over the moon, we were in darkness. A scarcely audible sound was enough to give me notice that my companion was moving. It was useless to cry out—nobody would hear me; and, besides, it might produce a danger which was now only in supposition. Therefore, I drew myself up for resistance, and coughed loud and strong, to impress the lunatic with a sense of my physical power. The cloud passed over the moon, and I saw my companion still in his old place; but his eyes were fixed upon me, and with a bolder stare.

"You are subject to a cough?" he inquired.

"Oh, dear no!" I replied; "Nothing of the kind."

"But, excuse me," he quickly added, with some asperity, and now for the first time moving towards me; "I am of a different opinion. I have studied physiology under men of the highest eminence. Paraceslus was one of my teachers, and I overthrew Galen, as you may remember having read in the books, when Esculapius displayed so

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much bitter spirit on one side, and Dr. Todd on the other. If I were better acquainted with you, I would ask you to let me sound your chest."

Thus saying, he took the vacant seat of the young lady directly in front of me.

My uneasiness increased. Whilst the madman was stationary, and at a distance, I thought he might remain quiet; but the case assumed a different complexion now. Still with his eyes fixed upon mine, he bent forward, and in a low but distinct tone, muttered, "There are keepers in the next carriage!"

"Keepers?" I exclaimed.

"Four strong men," he continued, rather menacingly. "I don't want to annoy you; but you had best be quiet, or I will turn the panel, and they'll be upon you in no time! A word to the wise is enough."

It flashed upon me that the madman considered me to be mad. We had just passed a stopping-station, and there were fourteen or fifteen miles between that and the next. I could get no help for some time, under any circumstances, so I resolved to humour his delusion, and politely thanked him, assuring him of my high consideration and esteem. But he suddenly and angrily exclaimed, "I saw you put that case up there. You have pistols!"

"No, my dear friend, I assure you I never carry pistols. There is nothing in that case but a few presents I am carrying to a a lady."

"Let me see; let me see!" exclaimed the madman. "I take no man's word upon trust." Whereupon, in the hope of soothing him, I took down the case, and exposed the jewels to his view. He took no interest in them, however; and upon ascertaining there were no weapons in the case, he exclaimed with an air of authority, "Shut up! Pass! All right!"

He was quiet for a moment or two after that, and I hoped he would remain so until we reached the next station, where I resolved I would get into another carriage. But the calm was of no long duration. He suddenly exclaimed, "You are a generous man; you are high-minded; you had no hesitation in removing my suspicions—my alarm. In return, I will be equally kind. I will repose a mighty secret in your bosom."

I had no desire to be the depositary of his secret, but it was best to let him have his own way: so I expressed a high sense of the favour and of his good opinion. Thereupon he took from his pocket a small flask, and in a confidential whisper, said, "This vessel contains a deadly poison—two drops will kill. But I have a power in me to restore the life it takes away. It is a discovery communicated by the Dost of Ashantee, whose minister—the High Buzbooz—purchased it at a wonderful price, and only we three are in possession of the secret. I shall immortalize myself by its promulgation."

"The honour of such a discovery," said I, still humouring him, "will be immense."

I wanted to keep him quiet, for he was fidgetting about uneasily, and his black eyes glared upon me like coals of fire.

"I have long wanted a friend," he continued, "whom I esteemed and loved, and who would become a living proof of the efficacy of this grand invention. I sought in vain for that friend, until I found you."

This alarmed me immensely. My companion was becoming dangerous. I thought it politic to say, "If you will favour me with your address, I will be happy to visit you, in your studio, at any time."

He interrupted me. "No time like the present!" he cried, in a hoarse and unearthly voice, which showed that he had passed into a state of raving madness. "You shall try it *now*. You shall die; and I shall prove that I can restore you."

How to temporize with the madman until the next station was reached, I knew not. I looked at my watch—we should be there in ten minutes; but in that ten minutes what might not occur? There was a look of fiendish satisfaction on my companion's face, as he unscrewed the cork from the flask, turning away his head at the same time to avoid the deleterious fume. "This is a moment I have long wished and sighed for," he said; "You shall drink, my friend! My good friend! Drink now, that I may restore you to life afterwards."

My brain reeled. I felt my heart beat violently against my ribs; my tongue was dry and parched. What to say or do to avoid certain death I knew not. We were just entering a long tunnel, and the train was slackening its speed: to gain two minutes' respite would be something; so I tremulously said, "The tunnel is dark: your triumph should take place in the light of the moon."

"Good!" he rejoined. "The light of my lady Moon! Let us be silent till my lady Moon appears again; and then for glorious death, and more glorious recovery!"

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I was near fainting. What to do next, I knew not. My capacity for conversation was at an end. The iron wheels of the engine and carriages clattered along the metals as they revolved like infuriate demons through the tunnel.

(To be concluded in our next.)

The Theatres.

ROYAL ENGLISH OPERA.—*Aladdin, and the Wonderful Lamp* is a good subject for a Pantomime, since it affords an opportunity for magnificent scenery, upon which the artists may give full play to their imagination without being called to account by critics and travellers. The Messrs. Grieve have revelled in bright colours and fanciful composition, and certainly deserve all the praise with which their artistic labours have been rewarded, in connection with this holiday novelty. The flying palace is a great achievement, and the whole of the machinery is indeed excellent. The ballet, which forms an important feature of the Pantomime, professes great attractions, as will be readily surmised, when we name among the performers the graceful Mddle. Duchateau, the Mdlles. Montero, Carey, Borelli, and Pancaldi, whose merits the public are not slow to acknowledge. The Paynes, those celebrated Pantomimists, have characters to support in the opening, and they do their spiriting finely. The sparkling little operetta of *Christmas Eve*, has been performed in admirable style, by the members of the operatic company.

DRURY LANE.—It is a positive fact that pantomimes are highly popular entertainments. If any doubt exists upon the subject, it would be at once removed by a visit to Drury Lane Theatre, which is nightly crowded with fashionable company to witness the magnificence of the spectacle, the truth of the sentiment, and the breadth of the fun, which constitute the Pantomine of *Little King Pippin*. The introduction is uncommonly good, there being a good deal of sound sense incorporated with the humour which pervades it. Messrs. Falconer and Chatterton appear to have given more than ordinary attention to the production of this Pantomime, and the result is a great success. The general decorations and the marvellous transformations, are followed by a succession of comicalities, to which the clever company of pantomimists (a double number of whom are engaged) give all the effect of which they are susceptible. Mr. Falconer's amusing farce of *Husbands, Beware!* has been a good introduction to the pleasures of the evening; and that favorite old comedy *The Jealous Wife*, has afforded Mr. Phelps a good opportunity for the display of his great dramatic abilities. The part of Mrs. Oakley was acted by Mrs. Herman Vezin in a manner which calls for the highest commendation; the other characters are impersonated by Messrs. Marston, Phelps, Belmore and Barrett, and Mrs. Vandenhoff, and Miss Leclerq.

THE PRINCESS'S.—Mr. Charles Reade's drama, *It is Never Too Late to Mend*, has now reached upwards of one hundred representations, without the slightest diminution of its interest and attractiveness, the Theatre being nightly crowded with fashionable audiences. The manner in which every part in this drama is acted is worthy of the highest praise, Mr. G. Vining, Mr. Dominic Murray, and Mr. Calhaem, being especially deserving of commendation. The country village with its real and picturesque accessories, the gloomy horrors of prison life, and the luxuriant beauty of the Australian scene with its cascade of real water, are instances of the spirit, enterprise, and originality, of the management.

NEW ADELPHI.—The success of Mr. Jefferson in the drama of *Rip Van Winkle*, rendered holiday novelties unnecessary here, and the theatre continues to be well attended to witness the acting of that clever artist, who has achieved a legitimate success. In the first act he fully pourtrays the careless hero of Irving's story, whose good feeling is only equalled by his sense of fun and humour, and in the last act he gives an admirable representation of the man who has grown old without knowing it, during the *Sleep of Twenty Years*. Mr. J. L. Toole has appeared in his favorite pieces, and two new and most amusing farces called *Pipkin's Rustic Retreat*, and *Behind Time*, have afforded this popular artist additional opportunities for the display of his comic powers. The burlesque opera of *Le Belle Helene* is in active preparation.

THE LYCEUM.—Sir Walter Scott's novel of *The Bride of Lammermoor*, has been dramatised more than once, but with no great success; the most popular form in which the subject has been presented on the stage being the opera of *Donizetti*; and that version, but for the beauty of the music, would have made no impression. Mr. Fechter, has overcome the difficulties of the story, and produced a drama which has been so successful, as to warrant us in predicting its permanent popularity. The alterations which have been made in the story, for purposes of dramatic effect, by no means impair its elevated character; so that Mr. Fetchter may be reasonably proud of his achievement. The play bears the title of *The Master of Ravenswood*, the part of the Master (Edgar) being of course taken by Mr. Fechter; and it is sustained by him with great excellence. The impersonation is natural and effective, and will be classed among his best characters. The drama is well played throughout: Miss C. Leclercq, Mrs. Ternan, Messrs. Emery, Vezin and other talented performers. being engaged in it. The scenery is highly picturesque and effective. and is divided into six grand *tableaux*, which are of that elaborate and beautiful character, that is so important a feature in all Mr. Fechter's productions.

THE ST. JAMES'S.—Miss Herbert has made a decided hit in the character of *Lady Teazle*—a part which had been left without any possessor upon the stage, and which she may now therefore rightly claim as her own. The comedy of *The School for Scandal* is altogether intelligently sustained; Messrs. French, Matthews, Walter Lacy, and Robson, and Mesdames F. Matthews, Bufton. and Collinson, being representatives of other leading parts. The afterpiece, entitled, *The Manageress in a Fix*, is a very amusing trifle, full of jokes and hits at the peculiarities of the times, which the actors give out in style of perfect enjoyment. The excellent management by Miss Herbert, has raised the character and attraction of this Theatre very highly.

OLYMPIC.—The dramatic version of Miss Braddon's novel of *Henry Dunbar, or The Outcast*, is greatly admired by the public, who dwell upon its incidents and surprises with eager attention and delight. Messrs. Neville, Soutar, Vincent, together with Miss Kate Terry and Miss Farren do justice to the characters, and realize the novelist's scenes completely. In striking relief to the serious drama by which it is preceded, is the new burlesque of *Princess Primrose and the Four Pretty Princes*, which is written with great spirit, and admirably acted.

THE STRAND—The numerous patrons of this fashionable and commodious little Theatre, have a continued succession of novelties provided for their entertainment. Mr. Blanchard's farce called *The Artful Dodge*, is full of life and humour, and is acted with great spirit. Another new farce by Mr. A'Beckett, called *Lending a Hand*, is admirably acted by Messrs. Belford and Turner, and Mesdames Simpson and Hughes. Mr. Burnand's grand opera-burlesque of *L'Africaine*, is of course the principal feature of the entertainments.

ASTLEY'S.—Here Mr. E. T. Smith has produced a Pantomime of immense interest and attraction, and has achieved a great success. It is entitled *Tom, Tom, the Piper's Son*, and is full of fun and humour, brilliant ballets, lively music, and beautiful scenery. The grand transformation scene must be pronounced a triumph of artistic and mechanical skill.

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Le Monde Élégant

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March 1864 Plate 2

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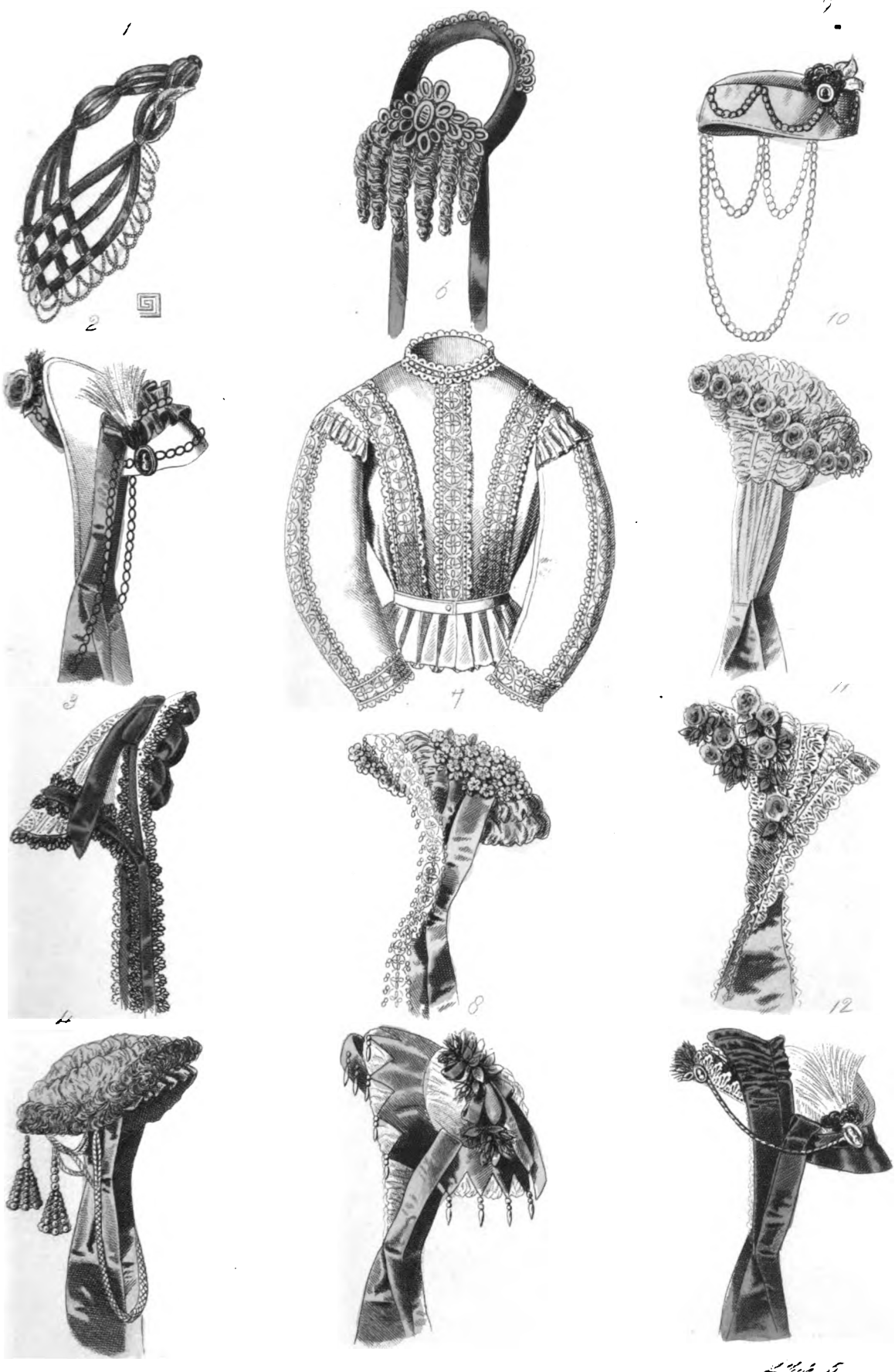
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THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

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Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress of rich purple silk or Irish poplin. Short Paletot of black silk, cut so as to fall nearly square, that is to say, it does not define the waist. At the bottom is a deep flounce of black lace, and a little distance from the bottom is another flounce, but much narrower. A row of this narrow lace is placed round the neck, in the form of a collar, and at the back there are bows and loops of *moire* ribbon, with long streamers edged by lace at the bottom. The *epaulettes* and pockets are trimmed to correspond. Bonnet of white *tûlle*, trimmed with *cerise* velvet, cameos, and gold chains. Strings of white silk.

This costume is from MAISON BOUDET, *boulevard de la Madeleine.*

COSTUME FOR HOME.

Fig. 2.—Dress of delicate grey silk; it is of the *Princesse* form, that is to say, it is cut without any seam across at the waist; the pattern is given full-sized with this number: this dress is made to fasten at the front. The fronts are trimmed by a band of narrow blue ribbon, with silver buttons placed up the centre, and having on each side, small tabs of the same ribbon, gradating in size from the bottom to the waist. At each side of the skirt is a similar ornament of blue ribbon, but with the tabs at one side of the band only. A sort of *ceinture* is imitated by a long tab, the points of which almost touch the points of tab in the centre of waist. The *epaulettes* and cuffs are trimmed to correspond.

This dress is from the MAISON FAUVET, *rue de Menars.*

PROMENADE COSTUME.

Fig. 3.—Dress of light Havanna silk, and paletot of very pale sea-green cloth, or *Drap de Paris.* At the bottom edge is a jet fringe, headed by a black silk ribbon enriched with jet beads; the upper edge of this ribbon is ornamented by a fine black silk braid forming small scallops. At the back this braid forms a pointed ornament, consisting of upright rows of braid, placed very close together. The neck and front edges are trimmed by the black ribbon, dotted with jet beads, and edged on each side by the black braid, which forms a pointed ornament in the middle of back. The cuffs and pockets are trimmed to correspond. Bonnet of black spotted *tûlle*, trimmed with bunches of lilac, and having strings of rich *mauve* silk.

This costume is from the MAISON DIEU-LE-FAIT, *boulevard de la Madeleine.*

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—*Robe Princesse*, or dress without seam at waist, of pale Havanna, or fawn coloured silk. The fronts are trimmed by two rows of blue silk, cut in vandykes at the outside edges; both edges being trimmed by very narrow black velvet: in each of the vandykes is a small aluminium button. The forearm seam of the sleeve, and also the cuffs, are trimmed to correspond.

This dress, and also fig. 3, is from the MAISON FAUVET, *rue de Menars.*

PROMENADE COSTUME.

Fig. 2.—Dress *à deux jupes*: the first skirt of rich mauve or purple silk, cut in scallops at the bottom, where it is edged by a purple and white silk cord. Second skirt of purple and white striped silk or *Pekin*; it is caught up at intervals by Arabesque ornaments of the purple and white cord, terminating in short ends and tassels of

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white and purple floss silk. Short tight-fitting *Paletot* or *Casaque*, scalloped at the bottom, and edged with the silk cord. *Ceinture* of mauve silk, scalloped at the upper edge, and edged on both sides by the cord. The *epaulettes* and cuffs are trimmed by the Arabesque ornaments of silk cord, to match those on the skirt. Bonnet of white *Areophane*, trimmed with roses and pink ribbons.

This *toilette* is from the MAISON PARIS ET CARPENTIER, *boulevard des Capucines*.

PROMENADE COSTUME.

Fig. 3.—Dress and short tight-fitting *Paletot* of black silk, trimmed by long tabs of bright green silk. These tabs are ornamented by diamonds of black velvet a little distance from the edge; they are edged with jet beads, and have a fringe of jet and steel beads at the bottom. The fronts of *casaque* fasten by large jet buttons; the collar is very pointed in front, and is of green silk trimmed by jet and narrow velvet: the *epaulettes* and cuffs are trimmed by tabs, like those on the front, but much smaller. Hat of grey felt, with a band of white and green ribbon; at the right side is a plume of coloured feathers, fastened by a green and white *rosette*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of white silk or satin. At the bottom of skirt is a fluted flounce of the same material, headed by a biais band of *ponceau* or scarlet silk, having in the centre two narrow gold cords, or very narrow gold ribbons. Above this are two *bouillons* of white *tûlle*, each headed by a band of *ponceau* silk with the gold cords. Body of white silk or satin, having a *ceinture* of *ponceau* silk, ornamented by the two gold cords or ribbons: this *ceinture* fastens in front by a gold clasp, and forms bows or loops with long floating ends, terminating in gold fringes. Drapery of white *tûlle*, fastening in front by a gold clasp, and headed by a narrow band of the *ponceau* silk, with gold cord on it. On each shoulder a gold clasp, and a bow and ends to match the sash.

This *toilette* is by MME. CARPENTIER, *rue Louis de Grand*.

BALL COSTUME.

Fig. 2.—Dress *à deux jupes*; the first skirt of sky blue muslin, formed into rows of *bouillons* placed lengthwise. At each side are three groups of roses, with buds and mixed leaves. The second skirt is of white muslin, with very deep hem, and left open at each side. The body is of white muslin over blue muslin, and has a drapery of white muslin; a group of roses and leaves on the breast, and on each shoulder. The hair is dressed with roses, like those on the dress.

This *toilette* is from the MAISON GAGELIN.

EVENING COSTUME.

Fig. 3.—*Sortie du bal* of white cashmere, having at the bottom a fringe of white floss silk, headed by a narrow gold fringe; above this is a rich ornament, worked in fine gold braid. The back, shoulders, and fronts of this Opera Cloak, are richly ornamented by handsome designs in braiding of gold cord.

This Opera Cloak is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress and short *Paletot* or *Casaque*, of pearl grey silk. The dress is cut in the "Princess" form, without seam across at the waist, the skirt being gored so as to sit perfectly plain at this part. From the waist starts a series of bands of rich violet silk, which reach nearly to the bottom of skirt, imitating large tabs pointed. These ribbons are edged on one side only, by a narrow black lace, and the bottom edges of the points are trimmed by flounces of black lace. The *paletot* is cut to form points at the bottom, the bottom edges being finished by a flounce of black lace, headed by a violet ribbon, with narrow lace edging at the top. The neck, the fronts, the cuffs, and the back, shoulder, and side seams, are all trimmed by bands of the violet silk, edged on both sides by the narrow black lace. Bonnet of white *tûlle*, trimmed with pink ribbon, *guipure* lace, and roses.

This *toilette* is from the MAISON GAGELIN, *Paris*.

YOUNG LADY'S COSTUME.

Fig. 2.—*Ponceau* or scarlet Petticoat, trimmed near the bottom by a broad band of black velvet. Skirt of brown striped silk, caught up at intervals by tabs of black velvet, with four aluminium buttons on each. *Ceinture* of the same material, edged with narrow velvet at the top. Short jacket of

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scarlet velvet or cashmere, edged by a row of narrow black velvet, trimmed with aluminium buttons.

This costume is from the MAISON LECLERCQ, *boulevard des Italiens.*

COSTUME FOR HOME.

Fig. 3.—Dress of *Imperatrice* blue silk. The skirt is gored so as to sit perfectly plain at the top; it is open in front, the opening, as well as the bottom edge, being cut in small scallops, and edged with a blue or blue and white silk cord; the *ceinture* is edged to correspond. The pockets are at the sides, and are ornamented by rich *Arabesques* of the silk cord, with floss silk tassels at the bottom. *Caraco* of the same material, fastening at the neck by *Arabesques* and loops of cord, with tassels at the ends. The edges of *caraco*, as well as the *epaulettes* and cuffs, are cut in scallops, and edged with the cord; and on each shoulder is an ornament of the cord, with three tassels attached. Cap of white lace, trimmed with *ponceau* ribbon.

PLATE THE FIFTH.

No. 1 is a COIFFURE or EVENING HEADDRESS, composed of three narrow bands of *cerise* velvet on each side. At the front these bands are interlaced with each other, and are then ornamented with gold feathers, and square Greek clasp, also of gold. At the back these bands form a sort of network, fastened by the Greek clasps, and edged at the bottom by a fringe of gold cord. This elegant *coiffure* is from the MAISON MOYUR, 30, *rue de la Paix.*

No. 2 is a BONNET of white *Areophane.* At the left side a tuft of black and white feathers, fastened by a brooch of black jet. At the top of the head is a quilling of broad blue ribbon, fastened in the centre by a jet chain; from the ends of this quilling start the strings, which are of blue ribbon, accompanied by jet chains. In front a *bandeau* of blue ribbon, with jet chain at the edge, a red rose and buds. This bonnet is by MME. CHEVILLET, 13, *rue Lafitte.*

No. 3 is a BONNET of white *guipure* lace, with curtain of the same edged by a narrow black lace. This curtain is headed by a band of *cerise* velvet, edged on each side bp a black lace, which is continued to form the strings; the front edge of bonnet is ornamented in a similar manner. At the top is a bow of *cerise* ribbon, with floating ends, and the cap is trimmed with bands of the *cerise* velvet. This bonnet, and the *Canezous*, No. 6, are by MME. LECOMTE BAUDRIMONT, *rue Vivienne.*

No. 4 is a BONNET of very novel form, consisting of a circular foundation, covered by fullings of blue *Areophane*, and edged with blue ostrich feathers. At the back are cords and tassels of small pearls. Blue strings, accompanied by strings of pearls. This bonnet, as well as No. 7, is from the MAISON ANDRE, 35, *boulevard des Capucines.*

No. 5 is an EVENING HEADDRESS of mauve velvet, trimmed in front and at the back by rich ornaments of gold braid.

No. 6 is a CANEZOUS of white muslin, trimmed by rows of insertion and narrow lace, placed over pink silk. The *epaulettes* are formed by quilling of white muslin over pink silk. The jacket skirt is composed of plaitings of white muslin.

No. 7 is a BONNET composed of fullings of pink *Areophane.* All along the front edge of bonnet is a band of white *guipure* lace, mixed with pearls. At the top of bonnet is a large group of *Primula* flowers, placed very close together. Strings of pink ribbon, and *brides* of white *guipure* lace.

No. 8 is a BONNET of white *tûlle*; the front ornamented by a band of pink silk, cut in points at the front, and having at each point a pearl pendant. The curtain is of pink silk, cut in points to match the front. At the back the crown is ornamented by a group of rosebuds and leaves, mixed with loops and streamers of pink ribbon. Pink silk strings, and blonde cap, having at top a *bandeau* of pink silk, with pearl pendants. It is by MME. MARIE LEMAITRE, *boulevard des Italiens.*

No. 9 is a HAT of sea green silk. Round the brim are placed festoons, formed of chains in filagree silver. At the back are long loops or pendants of the same chains, and in front is a plume of black and white feathers, fastened by a silver brooch. This novel hat is by MME. BRIOL, *boulevard Montmatre.*

No. 10 is a BONNET of pink *Areophane*, The crown is formed of fullings, and the ears of long *bouillons.* A garland of roses with small leaves, completely encircles the bonnet. Strings of pink ribbon. This bonnet is by MME. RIEL, *rue Lafitte.*

No. 11 is a BONNET of white *tûlle*, ornamented by bands of blue silk, covered with white *guipure* lace. One of these bands is placed at the front edge, one at the back, and one in the middle, crossing the head

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and descending to the ears. Strings of blue ribbon, edged with narrow *guipure* lace. Outside the bonnet towards the front, and inside the cap, are placed groups of roses, with buds and leaves. It is by MME. EUGENIE PREVOST, *rue Lafitte.*

No. 12 is a BONNET, having the front and curtain formed of mauve silk, and the soft crown of white *tûlle.* Strings of mauve silk. At the lefthand side just above the curtain, is a tuft of black and white feathers, fastened by a silver cameo brooch, which is united by a silver chain to a similar brooch, fastened on the *bandeau* at the top of cap: this bandeau is of mauve silk, covered with white lace, and having in the centre a group of small rose buds. It is by MME. CORTIER, 18, *rue Lafitte.*

THE FULL-SIZED PATTERNS.

THIS month we have presented our subscribers with the pattern of the *Robe Princesse*, being a dress cut without any seam across at the waist. It is the greatest novelty of the season, and in Paris almost all dresses are being cut in this style. It is for a lady of well-proportioned figure, measuring about 34½ or 35 inches round the chest.

We have given all the pieces of the pattern, comprising front, side piece of front, back, side piece of back, and sleeve. The fronts are intended to fasten by buttons, like fig. 1 in Plate 1. Of course the size of our pattern would not allow us to give these pieces in their full length. All the pieces of the body must be lengthened about a yard or more, according to the height of the lady; care being taken to continue all the seams in straight lines, and to give the same amount of lengthening all round. The skirt will thus hang most gracefully, and will take a very elegant "train" form.

Observations
ON
LONDON AND PARISIAN FASHIONS
FOR MARCH, 1866.

THE opening of Parliament is an event which always indicates the commencement of the London season, and the fact that it was this year opened by Her Majesty in person, causes many who are well informed on those subjects, to expect a season of great brilliancy.

The novelties in preparation for the ensuing Spring, will be most varied and attractive. In our Plates for this month, we give those styles best suited for the early part of the season, and our April and May numbers will contain a complete series of all the most novel styles, selected from those exclusive sources of information, that enable us to give all the latest novelties, at least a month before they can appear in any other publication.

The greatest and most striking novelty, is in the form of dresses; a very large proportion are now being made in the *Princesse* form, the skirt and body being cut altogether, without seam across at the waist. This form is most stylish and graceful, and well calculated to display an elegant figure to the best advantage. Even where the body is *not* cut with the skirt, the skirt is gored, or sloped at the top of the breadths, so as to sit nearly plain round the hips. The new shape of *Sansflectum Jupons*, advertised by Mr. Bourne on our wrapper, are admirably adapted for this new form of skirts, and are light and convenient in wear.

Light blue is a very favourite colour, both for dresses and trimming. Silk cord (white mixed with colour of the dress) is a very stylish trimming.

Paletots are always cut very short. For suits they are always made very tight-fitting at waist, and are generally worn with a *ceinture* outside. When not forming part of a suit, the Paletot is sometimes made to fall nearly square.

For suits, Paletots are of course trimmed to match the dress. Moiré ribbon and black lace, is a favourite trimming for black silk Paletots.

The newest Evening Dresses are delineated in our third plates. A great variety of these *toilettes* were given in our January and February numbers.

Bonnets for the Spring and Summer, not being required to give so much warmth and protection to the head, are displaying the greatest variety and novelty in their form. Some are really more like caps than bonnets, consisting merely of a circular or diamond-shaped piece of *tûlle bouillonnée*, placed on the top of the head, and fastened by strings. Many of these are very elegant and becoming, especially for young ladies.

The Court and High Life.

A VERY important event occurred in the early part of the month, calculated to awaken emotions of delight in the hearts of the loyal people of the United Kingdom. Her Majesty appeared again in discharge of high duties of state, in connection with the opening of the Imperial Parliament; and it is believed that the illustrious lady will hold Drawing-rooms in the course of the season. Her Majesty came to town from Osborne for the occasion of the national ceremonial, and returned to the Isle of Wight afterwards. The Prince and Princess of Wales, Princess Helena, and Prince Christian, were present.

IT is reported that the Prince of Wales will shortly visit Belvoir Castle, the seat of the Duke of Rutland. Great preparations are being made for his reception.

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CICELY'S CHOICE;

A LITTLE VILLAGE TALE.

"She was a soft landscape of mild earth,
Where all was harmony, and calm, and quiet,
Luxuriant, budding, cheerful without mirth,
Which, if not happiness, is still more nigh it
Than are your mighty passions."—*Byron.*

"He loves me—he loves me not! He loves me—he loves me not!"

Thus spoke Cicely Auburn to herself, as she blew the light down from the wild flower she held in her hand; and when it was all gone, she clasped her hands despairingly, for the flower had decided Abel Loveless loved her not: and, truth to tell, Cicely Auburn had faith in the professions of Abel, and had almost decided upon giving him the preference over her other lover, Ralph Woodbine, the young miller of the village. And yet, "He loves me not!" she sighed, "if the flower be true. But does it tell true?" And then the pretty village girl was lost in speculation upon the subject.

Abel Loveless was the agent, surveyor, and general man of business to the lord of the manor, and held up his head above most of the inhabitants of the village, at the outskirts of which the farm of Widow Auburn was situated. Cicely was only a farmer's daughter, and Abel had allowed her to know that it was a condescension on his part when he offered to make her his wife. Ralph Woodbine was only the miller; but the miller was a thriving young man, and by his own exertions had already saved enough money to purchase the mill and some of the adjoining property. He did not boast of his acquisitions, for he knew that he should have to work hard for many years in order to support a wife in the style of comfort wherein he desired to place pretty Cicely. Abel was a handsomer man than Ralph, and lived in better style. Moreover, as we have seen, Cicely was inclined to give the preference to Abel.

Cicely Auburn was a charming piece of Nature's handiwork: she was just turned twenty, and her blue eyes were as clear and bright as the sky above her; and the breezes that came down the hills into the valley where she lived, had kindled a ruddy glow upon her otherwise white transparent cheek. She was finely formed, and possessed all the buoyant spirits characteristic of youth and health. The radiant smiles that welled up from the genial fountain of her nature caused a dimple to play perpetually about her delicate mouth, and irresistibly engaged attention, winning the hearts of many of the village youths, and inspiring the envy of village maidens, her companions.

Deep in the silence of Cicely's heart there was a voice that pleaded for Ralph Woodbine, the miller; but the pretty head of Cicely was turned by the good looks and handsome figure of Abel. Abel always wore clothes like a gentleman, and Ralph wore his good clothes only on Sundays; all the rest of the week his grey coat was dusty with flour. It was a great contrast that the appearance of the lovers presented. And then, Abel was so exceedingly polite and had such a nice way of paying compliments, whilst Ralph was always unsuccessful in his attempts at compliments, and could never say more than he thought: sometimes he could not say that. Cicely thought of one lover in his dusty coat among great bags of flour, and then of the other handsomely dressed in his office, or driving through the village on his way to the manor; and she sighed when the flower appeared to say, "He loves me not."

The moon was shining brightly, and the rivulet that ran through the farm sparkled under its beams. The sky was cloudless, and the air was still. Cicely thought she should like a walk in a beautiful grove at a short distance from the farm; and taking her straw hat, she proceeded thither, musing on the double offer of marriage she had received, and still doubtful as to which offer was most likely to ensure her happiness.

She had not long left the farm, when Abel Loveless called on his way from the manor-house, and he expressed much disappointment on finding Cicely absent. Mrs. Auburn was as favorably disposed to the suit of this young man as her daughter was; but the old village curate, for whom she had much respect, advised her not to interfere in determining her daughter's choice. Abel was explaining to Mrs. Auburn the strength of his attachment for her daughter, when another footstep was heard, and in a few minutes, Ralph Woodbine, the miller, appeared.

The two lovers did not regard one another with any great cordiality of feeling. They exchanged kindly greetings, as a matter of course; but any one could have seen that their hearts were not in what they said. When the widow, in answer to Ralph's inquiry about Cicely, replied that she was in the grove, both lovers started to their feet,

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and without further explanation darted off in the direction indicated.

"Ah! dear me!" said the widow to herself, complacently, "I was once in love myself."

Cicely Auburn was standing by a stile, looking over a wide expanse of scenery lighted by the silver moon, and so absorbed in thought that she did not hear footsteps on the grass, until the lovers were at her side. The moments afterwards flew in lively conversation; and unfortunately for poor Ralph, his rival had the best of it. Cicely thought to herself, "the flower must surely be wrong; he *does* love me—would do anything for me, I am certain."

At that moment a strange noise was heard, and Cicely started. Abel laughed at the fears which she expressed, and was still engaged in a lively joke, when a shriek from the girl, accompanied by a pointing of the hand directed his attention to a furious bull that had broken loose from an adjacent field, and was running fiercely towards them.

The faces of the two strong men became suddenly as white as Cicely's; but there was no time for counsel: the girl darted away down the grove, and Abel, throwing from him the heavy stick he had carried, followed as quickly as he could. Ralph called upon his rival to stay and resist the animal, so as to cover Cicely's flight; but Abel was too thoughtful of his own safety, and soon outstripping Cicely, got out of danger.

Ralph Woodbine thought only of saving her whom he loved.

Snatching up the oaken stick his rival had dropped in his sudden alarm, the miller turned upon the infuriate animal, that now came bounding down the grove, tearing up the ground, and roaring in a low suppressed tone, indicative of mischief. Ralph Woodbine stood his ground, with arm upraised, waiting an opportune moment for dealing a blow. The animal lowered his head to gore his antagonist, when the oaken cudgel fell upon his forehead with such force that the brute reeled and staggered. Returning to the charge, however, the miller was compelled to retreat for a moment, in order to recover himself for another blow. This time the blow was struck with more effect, and the huge beast fell lifeless to the ground.

"Cicely! Cicely!" then cried the miller, "the danger is past. You are safe!"

The voice of the miller sounded in the girl's ears like sweetest music. Sweeter music she had never heard. Unable to proceed further, she had concealed herself in an angle of the road; and now the triumphant voice of her lover inspired a new thought, a new desire, and a new hope in her young heart. She steals out from her hiding-place, and in another moment is clasped in the miller's arms.

Shortly afterwards, a party of the farm servants arrived, armed with such weapons as they could lay their hands upon at the moment. Abel Loveless had acquainted them with the dangerous situation of Cicely, and waited patiently at the farm for their return.

And when they did return, the first words were said by Ralph Woodbine, and the purport of them was to ask the consent of the widow to his marriage with her daughter.

"What!" cried Abel Loveless, "And am I to consider myself abandoned?"

"It was you that abandoned me!" calmly replied Cicely, as she leant upon the arm of her brave defender. "My love is fixed on the preserver of my life."

And when the old curate of the village heard of this, he said, "Ah, ah! I thought it would come to this; for Cicely was always a sensible girl!"

ON THE WAY TO BE MARRIED:

A WINTER'S TALE.

(Continued from our last.)

It seemed but an instant when the light of the moon became perceptible again, and I gave myself up for lost. In another moment the train dashed out of the tunnel into the broad moonlight.

I expected to hear the hoarse voice of the madman calling upon me to drink; but he was silent.

I did not move. I scarcely dared to breathe. In five minutes more the station would be reached. Had the madman fallen asleep? That idea renewed my hope of life. One minute passed—it seemed an hour—another—another; and then lights were perceptible along the line: I hear the voices of porters; the station is reached. Oh, blessed moment! I dash open the door, expecting to feel the hands of the maniac upon me, and then look round—to find that I am alone.

He had stepped out of the carriage, in

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the tunnel, and my box of jewels was gone too.

"Oh!" said the police-constable, to whom I told my story. "That's Artful Billy—the most cleverest of all the thieves on railways. Bless you, he's no more mad than I am!"

The villain had imposed upon me by simulating madness.

It was a great affliction to have to proceed to my Elizabeth without the jewels. But (dear creature as she is) she sympathized with me very tenderly.

I had the satisfaction of presenting her with the diamonds before our wedding day, however; for the rogue had broken his leg in attempting to escape in the tunnel, and being unable to move, was found with the jewel box in his possession; and my treasure was happily restored to me.

IMPOSSIBLE TO BE MARRIED.

"How rare the fancy that could fashion
Forms thus fair, but stubborn stone;
So like to Nature's true expression,
She might believe the work her own."

THERE are many difficulties which a gentleman has to encounter in his progress through the world, some of which he is able to surmount, and stand as upon a pinnacle above them, in the enjoyment of a triumph, but othersome are too strong for him. There is one to which I must confess I myself have given in.

I am not what the public at large denominate a weak man. I am within an inch and a half of six feet in height, and my visage is pronounced by physiognomists (who ought to know something about it) to be indicative of a strong will and an indomitable resolution.

I have tested and proved the truth of the principles of Lavater in most respects. I have achieved fame; I have won a fortune. But——

Well, it may seem an unusual thing to acknowledge, but the fact is, I have been able to do many things; but—I have been unable to find man's great blessing, a wife!

I ask myself, What do I require? Am I unconscionable? Do I wish for more than it becomes a gentleman, standing nearly six feet high, with an irreproachable character, and fifteen hundred pounds a year, to seek for? I answer "No." My desires are moderate. I want a loveable wife. Am I not entitled to possess such an object of my desires? If I do not succeed in my endeavours, is it my fault? Are there no young ladies that are loveable? Let me not entertain such a thought! In good truth, too many are by nature loveable; but they have found out inventions!

They will not be natural! If they only knew how much we men prefer true Nature to beautiful Art, they would not take half the pains they do to become disagreeable. What they think of consists of superficial graces. Fanny Wildenham goes to great lengths in her *chignon*, and raves after Charles Hallé in her music. Now, Fanny has a beautiful head of hair of her own, and hits off parlour melodies on the piano with bewitching effect. But it's the fashion to wear a bunch of somebody else's hair behind your head; and the Monday concerts, to which staid conductresses of institutions for the formation of the female mind, convey their pupils for edification, are great in Hallé, Beethoven, and other grandissimoes, whom only one in a thousand girls can understand (although they all profess the clearest comprehension), are fashionable also; so the consequence is, that Kingsley's tresses of a departed feminine of the piscatorial order whose extinct form has been discovered floating upon "the briny," are appropriated with questionable correctness, and impossible music is thumped upon the pianoforte, to the terrification of gentlemen of a similar constitution to myself, who would like—very much like—to have a wife.

Paulina Belville would, had she been allowed to follow the dictates of nature, have been a charming girl; but her inconsiderate mamma is ambitious—has large ideas of her beloved *che-ild*—and insists in the tenderest way imaginable, by those who can associate tenderness and tyranny, that she must do as other girls do, and make a "sensation." The fact is, that there are girls who do not run in the common groove, and do not make "sensations," but when they get married they are adored.

"Adored" is the word. A bright good woman is adorable.

But Paulina Belville is not adorable: she is sensational. She can talk a little French, and they do say she can manage something in German. Italian she has gathered scraps of from the opera books, and she can flirt. She has romantic dreams, and waking thoughts which she considers quite poetical. She delights in looking up into the skies on a starry night, and making people believe that she is gifted with inspiration, when all

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the while she is thinking with envy of that beautiful poplin dress Carry Fosville is wearing, and the triumph of Milly Bosworth at the ball the other night. She can exhibit her drawings also. *Her* drawings! Well, she says nothing about the share of her drawing-master in the work. Of the beautiful domesticities she knows nothing. Of delighting her father and mother when well, or comforting and encouraging them when ill, she knows absolutely nothing. A sick room frightens her. Yet in the part she is destined to play in the world, a sick room must necessarily be attended to. And oh! the sorrow which the discovery of her uselessness there will occasion!

So you see, it is a matter of impossibility for me to be married. What a terrible life I should lead with any one of the young ladies I have named. I dare say they would all like to be happy wives; but for my own part—well, I prefer to remain a bachelor.

The Theatres.

COVENT GARDEN.—Auber's sparkling opera, the *Domino Noir*, was played in so able a manner by the English Opera Company at this theatre, as to attract crowded and fashionable audiences. We have often had occasion to speak of Miss Louisa Pyne's beautiful rendering of the music of the part of Angela, and never was she heard to more advantage than now; the the rest which her voice has had during the run of the pantomime, not only bringing back all its freshness and beauty, but enabling her even to increase its power, volume, and expression. The whole of the characters in the opera were adequately sustained (Mr. H. Haigh being the Horace, and Miss Leffler the Jacintha) so that the performance was all that can be desired. The management deserves great credit for its constant pains to deserve the reputation which it has achieved by its operatic production. Mr. F. Mori's opera, *The River Sprite*, which was so successfully produced last season, has afforded Madame Florence Lancia an admirable opportunity for the display of her vocal abilities. The Company will open DRURY LANE for the Summer season, in the early part of April.

DRURY LANE.—The play of *The Stranger* is the only one of the many dramas of Kotzebue's which keeps possession of the English stage. Every leading actor finds his advantage in appearing occasionally as the unhappy recluse, whilst every actress desires to exhibit her talents in Mrs. Haller, for the part has many effective points which tell with an audience. Mr. Phelps has appeared as the Stranger since our last, and sustained the character with all the gloomy pathos which it requires. Mrs. Herman Vezin was the Mrs. Haller, and her impassioned acting won great applause. Mr. Barrett as Solomon, relieved the solemnity of the play with rich humour; and the sweet voice of Miss Poole was heard with delight in the plaintive air, "I have a secret sorrow," with which the woes of the Stranger are beguiled. Colman's *The Jealous Wife* has afforded Mrs. Herman Vezin an admirable opportunity for the display of her abilities: the manner in which she performs the part of Mrs. Oakley, has never been surpassed, her delineation of the character calling forth the most rapturous applause. Mr. Phelps's acting as Mr. Oakley was perfect, and displays the great versatility of his talent. Sir Pertinax Mac-Sycophant, the intensely selfish, fawning courtier, of Macklin's comedy, *The Man of the World*, as impersonated by Mr. Phelps, must be pronounced one of the finest pieces of acting that we have seen, and would of itself place this talented actor in the first rank of the profession. All the performances at DRURY LANE are of such a high character, that a visit to the house must be pronounced an intellectual treat. The Pantomime has held its successful course during the month; the introduction and the comic business being alike excellent.

THE PRINCESS'S.—At this house we have to record the continued interest, and unabated attractiveness of Mr. Reade's new drama, *It is Never Too Late to Mend*. The same success attends this piece, that has been obtained by almost all the pieces produced under Mr. Vining's management; a success which must be pronounced well deserved, for all these pieces are ably written and constructed, are full of novel and striking effects, and are acted in the most perfect manner.

THE LYCEUM.—The extraordinary success which attended the production of *The Duke's Motto*, is likely to be equalled by *The Master of Ravenswood*, the interest and attraction of which seems nightly on the increase. Rarely has Mr. Fechter appeared in a part, giving more opportunities for the display of those talents for which he is distinguished, and he fully avails himself of the opportunity. All the points in the character of Scott's hero, are brought out with great ability, pathos, and effect, and the other members of the company lend most efficient aid, rendering the representation perfect and complete. We must not omit to name the scenery, which is of the most appropriate character, and the stage arrangements, which are so perfect as to reflect the highest credit on the management.

NEW ADELPHI.—The programmes at this house are proving most attractive. Messrs. Toole and Paul Bedford are most amusing in the new farce called *Pipkin's Rustic Retreat*, and provoke shouts of laughter. *Rip Van Winkle*, as pourtrayed by Mr. Jefferson, is the talk of all playgoers, and the talent displayed by this gifted actor is of a very high order. Mr. Bouci cault has certainly the art of constructing dramas, with a skill, pathos, and completeness that has rarely been equalled, and the merits of his authorship are done ample justice to, by the various members of the Adelphi company. The little farce called *Behind Time*, forms an agreeable termination to the evening's entertainment.

THE ST. JAMES'S.—Miss Herbert's characteristic impersonation of Lady Teazle in Sheridan's comedy of the *School for Scandal*, has created quite a sensation, and never was the character more fully and truthfully embodied than it is by this highly-gifted lady. The country squire's daughter brought into contact with London fashion and its frivolities, and passing through the "scandalous college" without suffering thereby, is brought before us with striking and natural effect; and the applause with which it is rewarded is eminently due to the talent Miss Herbert displays. The amusing afterpiece, called *The Manageress in a Fix*, serves to complete an evening's excellent entertainment.

THE OLYMPIC.—Here the drama of *Henry Dunbar* is proving a great success, due alike to the interest of the plot and the merit of the acting. The extravaganza of *Princess Primrose, and the Four Pretty Princes*, is acted with much spirit by an excellent burlesque company, and proves highly attractive.

THE STRAND—A new two-act comedy, called *The Fly and the Web*, founded on an early piece by M. Scribe, is an amusing novelty by Mr. Troughton: it is well written and excellently acted. The plot describes the successful efforts of a worthy man to save a beautiful fly from the toils which an artful spider has woven, and it is well worked out. Miss Ada Swanborough acts the part of the heroine very charmingly, and she is well supported by Miss Raynham, Mr. Parselle, and Mr. Price, in the other characters. Mr. Burnand's opera-burlesque of *The Queen of the Cannibal Islands*, is proving an immense success, and the new farce called *Lending a Hand* is full of humour and spirit.

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April 1866

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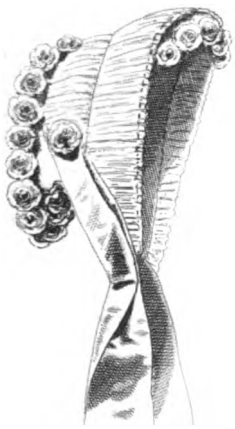
April 1866

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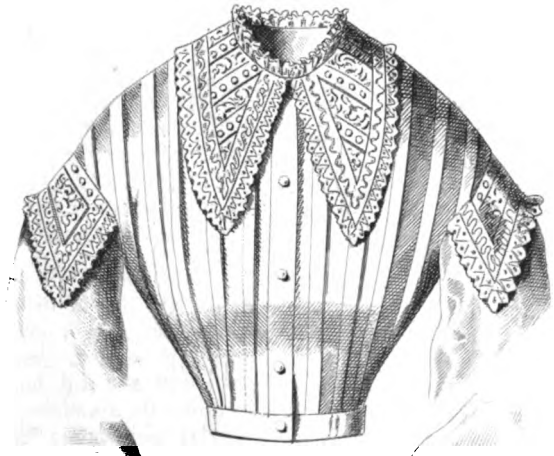








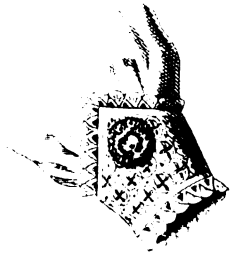


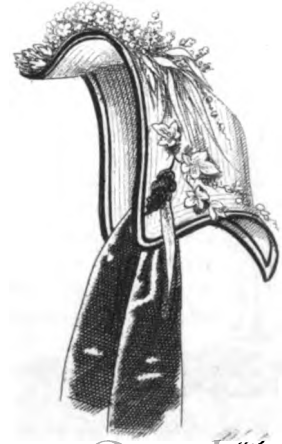












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THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES

No. 508. APRIL, 1866. VOL. 42.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Suit of light pearl-grey silk; the skirt having a very deep hem at the bottom. A little above this hem, is a narrow black velvet forming large scallops, edged on the top side by narrow black lace Above this is a series of long ornaments, formed alternately of black lace and green silk buttons, and bands of green silk edged with narrow velvet and black lace, and having green buttons placed at intervals. The jacket is rather loose fitting, very short, and is trimmed to match the skirt. Bonnet of Leghorn straw, trimmed with *ponceau* ribbon and white lace.

This *toilette* is from the MAISON PARIS ET CARPENTIER, *boulevard des Cupucines.*

PROMENADE COSTUME.

Fig. 2.—Dress of rich brown Irish poplin. *Paletot* of rich black silk, made to fit quite tight to the figure; it closes from the throat to the waist, and has the front corners rounded off. The edges are all trimmed by a narrow fringe of violet silk, and by broad bands of *passementerie*, forming large scrolls, the ends of the scrolls enriched by jet pendants and beads. Bonnet of white *tûlle*, trimmed by violet flowers and violet colored ribbon.

This costume is from the MAISON EDME, *Paris.*

YOUNG LADY'S COSTUME.

Fig. 3.—Dress *à deux jupes*; the first skirt is of *cerise* silk, and is without trimming. The second skirt is of light brown checked silk, and is caught up at intervals by pointed tabs, trimmed with narrow black velvet. The *cerise* silk body is made plain and high, with round waist and *ceinture*; the fronts fastening by jet buttons, and trimmed with narrow black velvet. The cuffs are covered by the brown checked silk, trimmed with black velvet. Over this body is worn a short *caraco* of the brown checked silk: it fastens at the throat, is without sleeves, and is trimmed with the narrow black velvet.

This costume is from the MAISON LECLERCQ, *boulevard des Italiens.*

PLATE THE SECOND.

PROMENADE OR CARRIAGE COSTUME.

Fig. 1.—Suit of white muslin, dotted with large spots, formed of narrow black stripes. The dress is of the usual form, with full body and round waist. The mantle is of the *bournous* form, with large hood at the back, and is trimmed by a deep fringe of white floss silk, headed by a narrow fringe of black *chenille*: tassels on the hood to match. Bonnet of white *tûlle*, trimmed with black lace and violets.

It is from the MAISON EDME PARIS, *boulevard de la Madeleine.*

PROMENADE COSTUME.

Fig. 2.—Dress of pale *Havanna Lenos.* or Alpaca, with *casaque* or *paletot* to match. The skirt has at the bottom a narrow scalloped flounce, edged with blue, and is trimmed at the back to imitate an opening, closing by black jet buttons surrounded by narrow *rûching*. On each side of these buttons are two bands of blue silk, which are also continued round the bottom of skirt, just above the flounce. The *paletot* is quite tight-fitting, it is open at the back as far as the waist, and has a jet button with *rûching* at the top of the opening. The opening is edged by a band of blue silk, and the bottom edge of the *paletot* is trimmed to match the bottom of skirt; the

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neck, *epaulettes*, and cuffs, are trimmed to correspond. Bonnet of white chip, trimmed with blue ribbon, and ivy leaves and berries.

COSTUME FOR HOME.

Fig. 3.—Petticoat of silk, striped rose colour and white. Dress of pearl grey silk, with a narrow garland of roses, in brilliant colours, round the bottom: this skirt is caught up at intervals by large *choux*, or cut *rosettes*, of rose-coloured silk, fastened on the left side by a *rosette*. Round the neck is a broad band of the rose silk, imitating a collar; *epaulettes* and pointed cuffs are formed of the same silk; all these bands of silk having garlands of roses near the edge. N. B.—All these garlands and bands of silk are woven in the material, so that it is really what is termed in Paris, a silk dress *à disposition*. Hat of white straw, trimmed with roses and rare birds.

This handsome dress is from the MAGAZINES DE LA VILLE DE LYON, *boulevard des Capucines*.

PLATE THE THIRD.

BALL OR EVENING COSTUME.

Fig. 1.—Dress *à deux jupes*: the first skirt of white muslin, forming rows of narrow *bouillons* placed crosswise. The second skirt of white silk, is about two-thirds the depth of the first skirt. It is left open up the back, and it is bordered all round by a broad band of *ponceau* silk, edged on both sides with narrow black lace. *Chemisette* of plaited muslin, with *ceinture* of *Suissesse ponceau* silk, edged with black lace at the top. *Bretelles* and shoulder knots to match.

This, and the *toilette* on fig. 3, are by the MAISON CARPENTIER, *rue Louis de Grand*.

BALL COSTUME.

Fig. 2.—Dress *à deux jupes*. The first skirt is of white silk, and has at the bottom a deep flounce formed at intervals into large hollow plaits or flutings. Between these flutings are placed large *choux*, or cut *rosettes*, of rose-coloured velvet. The second skirt, of pink satin, is of the tunic form, open in front, and cut in large rounded scallops at the bottom. Each of these scallops has a *choux* of rose velvet at the point, and is trimmed by a band of velvet edged at the top by a narrow white lace, and at the bottom by a deeper one continued from beneath the *rosettes*, until they reach the waist. The effect of this trimming is, that the upper skirt *appears* to consist of a series ef rounded tabs, all of pink satin, except the one in front, which is of course of white silk. Body of pink satin, trimmed with white lace and rose-coloured velvet; it has a round waist with *ceinture*, fastened by a small *rosette* of rose velvet. Hair ornaments, necklace and earrings of white filagree silver.

This *toilette* is by MESDAMES LAVIGNE ET CHERON, 3, *rue de Rohan*.

BALL COSTUME.

Fig. 3.—Dress *à deux jupes*; the first skirt formed of narrow flounces of blue silk, edged with bands of white silk. The second skirt is of white silk, edged at the bottom by a deep black lace. It is caught up at the sides by *rosettes* of blue silk, enriched by black lace, and having in the centres handsome pearl ornaments with pendants. Body of white silk, with *ceinture* fastening in front by a *rosette* with pearls; at the bottom of *ceinture* is a flounce of black lace: *Bèrthe* of black lace, with blue *rosette* and pearls at the front.

PLATE THE FOURTH.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress of grey silk, the skirt trimmed at the bottom by a quilling of *mauve* ribbon, forming scallops which are continued on the left side up to the waist, imitating an opening. *Watteau* body with square opening in front, the opening edged by *mauve* quilling; the waist, which forms square tabs in front, is edged by *mauve* piping. *Caraco* or Spanish jacket, with scalloped edges, finished by the *mauve* quilling. Cuffs and *epaulettes* to match. Leghorn Hat, trimmed with *mauve* feathers and ribbon.

This costume is from the MAISON LECLERCQ, *boulevard des Italiens*.

PROMENADE COSTUME.

Fig. 2.—Dress of French muslin, of a very elegant design. Tight-fitting *paletot* of black silk; the trimming being narrow bands of *passementerie*, enriched by jet beads, and black lace of various widths. The back of this *paletot* forms a point, and the side and front corners are rounded off. The point at the back is trimmed by three rows of *passementerie*, with narrow lace at the bottom edge only. The fronts and the bottom of *paletot*, have one band of *passe-*

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menterie, with narrow lace at *both edges*; this band being carried up the side seam, and across the shoulders, forming *Bretelles*. A band of the *passementerie* is carried right across the hips, edged at top by a narrow lace, and at bottom by a broad one. The cuffs are formed of two rows of *passementerie*, above which are short tabs with pointed ends, edged round with narrow lace. Bonnet of white straw, trimmed with *Marguerites* and blue silk ribbons.

This costume is from MAISON BOUDET, *boulevard de la Madeleine.*

COSTUME FOR HOME.

Fig. 3.—Dress of light brown striped silk; at the bottom of skirt is a deep bias flounce, the top edge being cut at intervals into pointed *vandykes*. Both edges of this flounce, are trimmed by bands of blue silk, edged with narrow black velvet: at each of the points, a *rosette* of black lace. These points are united to the waist, by similar bands of blue silk, attached to the fronts by jet buttons. Open *Watteau* body, with *ceinture* of blue silk, fastened by a silver buckle: *Bretelles* of blue silk: across the fronts at the bottom of opening, a tab of blue silk is placed, and attached to the *Bretelles* by jet buttons. *Epaulettes* and cuffs to match. *Chemisette* of white muslin.

This dress is from the MAISON GAGELIN, *rue Richelieu.*

PLATE THE FIFTH.

No. 1 is a BONNET of white *tûlle*: the back of crown is encircled by a garland of roses, the lower part of which falls over the *chignon*. The strings are of white silk, and are each fastened by a single rose. In front a coronet of roses. It is by MME. DELAUNAY, *Place de la Bourse.*

No. 2 is a very novel BONNET, formed of three rows of fullings of white *tûlle*: at each side is a *bouquet* of white *Marguerites*, with bows of narrow green velvet at the bottom; from beneath these *bouquets* start the strings, which are of white silk, having a narrow green velvet carried down the centre, dotted at intervals by *Marguerites*. No curtain, but its place is supplied by narrow draperies of *tûlle*, arranged in *bandeaux*, and ornamented by narrow velvet and *Marguerites* like the strings. The cap is trimmed by *bouquets* of *Marguerites*. This bonnet is by MME. CORTIN, 18, *rue Lafitte.*

No. 3 is a BONNET of white *tûlle*, trimmed by two wreaths of violets, one of which is carried round the outside edge of bonnet, the other round the crown. In the centre of crown is a group of violets. Strings of white satin, accompanied by a narrow garland of violets, strung on black velvet. It is, as well as No. 11, by MME. RIEL, *rue Lafitte.*

No. 4 is a Leghorn BONNET, having the back part ornamented by two large tabs of scarlet velvet, edged with black velvet; in the centre of each tab is a jet ornament with pendant. The ears of the bonnet are edged at the back part by narrow scarlet velvet. Strings of white silk, accompanied by a jet chain, which is continued round the back of bonnet. This bonnet, and also No, 12, are by MADAME PERROND, *rue Vivienne.*

No. 5 is a HAT of Leghorn straw, trimmed with red parroquet's feathers, and enriched by small peacock's feathers placed at intervals; it is from the MAISON BRIOL, *boulevard Montmatre.*

No. 6 is an EVENING COIFFURE, formed of garlands of roses; the great novelty of this *coiffure* is the necklace of roses, continued round the neck from the back of the hair. It is by the MAISON LESUEUR, *rue de Hilder.*

No. 7 is a CHEMISETTE of white muslin, plaited, and intended to be worn with a *Suissesse*, or open *Watteau* body, without sleeves: the collar, *epaulettes*, and cuffs, are formed of insertion and *Valenciennes* lace.

No. 8 is a SLEEVE of white muslin, having a pointed cuff of *guipure* lace, over pink silk, it is edged with *Valenciennes* lace, and has a *choux*, or cut *rosette*, of rose coloured ribbon. This, as well as the Cap, No. 9, is by MME. HADANCOURT, *boulevard des Capucines.*,

No. 9 is a CAP of white *guipure* lace, trimmed with *rûchings* and cut *rosettes* of pink ribbon.

No. 10 is a BONNET of blue *Areophane*: at the left side is a branch of white Narcissus flowers with leaves. The crown is encircled by a *bandeau* of white *tûlle*; at the back is an ornament of filagree silver, and this is united to the top of the strings, by chains of filagree silver. Strings of blue ribbon, accompanied by *Brides* of white *tûlle*, and filagree silver chains. Cap of white *tûlle*, with Narcissus. This elegant bonnet is by MMES. DUVAL ET FURON, 9, *rue de la Bourse.*

No. 11 is a BONNET of Leghorn straw,

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without crown or curtain, and edged at the back by a frill of white blonde. It is trimmed by garlands of double violets. Strings of white silk, accompanied by *brides* of white *tûlle*, edged with blonde.

No. 12 is a BONNET of a very novel form, designed by MME. RIEL, and called the "*Chapeau Marie Stuart.*" It is of white chip, edged by two rows of narrow black velvet, and is trimmed outside by a group of mixed flowers, comprising white lilac, Indian grass, ground ivy leaves and berries, exotics, rare orchids, &c. Strings of black velvet. No cap whatever inside.

THE FULL-SIZED PATTERNS.

WE have this month given the pattern of a TIGHT-FITTING CASAQUE or PALETOT, which will this season be the most fashionable garment for outdoor costume. It is for a lady of good figure and medium height.

We have given this pattern complete in its full length: it comprises back, side piece, front, and sleeve. All the tight-fitting paletots in our plates may be made from this pattern by varying the style and arrangement of the trimmings as required.

*** We strongly recommend this pattern as being of the newest style and a most excellent fit. In cutting it out no allowances are to be made for the seams.

Observations
ON
LONDON AND PARISIAN FASHIONS
FOR APRIL, 1866.

THE Spring Season may now be said to have fairly commenced, the favourable weather which has prevailed during the past month, having caused the appearance of the most elegant *toilettes* at an unusually early period; the choicest of these will be found in our coloured plates.

We have now to call the attention of our fair readers, to several important changes of fashion which are in progress.

The taste for the very wide full skirts and large *Jupons*, which has for long prevailed, is now beginning to decline; and ladies distinguished for their good taste, are adopting either the *Princess Robe*, without seam at waist, given in our last month's number, which fits quite plain at the top of skirt, or else the skirts are gored, so as to have little or no fulness at front and approaching the hips. They are however still cut long, and inclining to the "train" form, and for walking will very often be worn looped up. We have seen a few ladies who have quite discarded the *jupon* without modifying the form of their skirt, thus leaving the dress to trail on the ground, and form very ungraceful folds; but this has so *outré* an effect, that they are sure to return to the fashionable style. Many persons are apt to run into extremes, at the least indication of a change in fashion, but nothing can be a greater error. Fashion changes by almost imperceptible degrees, in accordance with the progress of public taste, and every new style which is introduced, must, to become successful, be an improvement on those which preceded it.

Nearly all dresses are made with round waists, even for Ball costume. The open *Watteau* style will be in great favour, especially for Summer.

Dresses are generally worn trimmed with bands or ribbons of bright coloured silk, contrasting strongly with the pale delicate buff or grey, which is the favourite colour for the material, and nothing can have a more charming effect.

Suits will be more in favour than ever; the favorite Paletot for suits is very short, and is tight-fitting or nearly so, though some ladies prefer the style shown on our first plate, which is perhaps cooler for the hot weather. The tight-fitting style like our full-sized pattern will however, be generally preferred, and will often have a sash and *ceinture* outside.

With a light muslin dress, a *bournous* mantle *en suite*, is very appropriate for young ladies.

Black silk Paletots are of course always fashionable, the tight-fitting styles are preferred. They are trimmed with *passementerie* and black lace.

There is a great variety and novelty in the form of bonnets. They are generally characterised by the absence of the curtain, and by their light and elegant appearance. They are generally very small, and not very profusely trimmed. They should be made either in some degree to match the dress, &c., like fig. 2, Plate 2, and figs. 1 and 2 in Plate 2, or else to contrast with the rest of the *toilette*, like fig. 1 in Plate 1.

Ball costumes are this season the most elegant and novel; the choicest will be found on our 3rd Plate.

The May number is now in preparation, and will contain a varied selection of the choicest and most elegant novelties that have yet appeared.

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SIDNEY;

A TALE OF TRUE LOVE.

CHAPTER I.

RED firelight was gleaming over a quiet room, its sober-hued carpet and curtains, its white bed, and a few solemn, stately, dark pictures, which hung on the panelled walls. On the hearth-rug before the old-fashioned, cosy fireplace, a woman sat, with a heavy gilt-leaved Bible on her lap. One white, small finger was tracing the words, and the ripe-red lips uttered, "The righteous perisheth, and no man layeth it to heart, not considering he is taken from the evil to come."

The book was closed, and the white hands of the reader were clasped in prayer. "I lay it to heart, O God," she said, "for I loved him. But he is taken from the evil to come." Then rising, she went towards the bed. A fair aristocratic young face was pillowed there, in the last long sleep, calm and tranquil. "God has said that the pure in heart shall see his face for ever," murmured Sidney Guest, as she looked with tearful eyes on the dear dead face; "and my brother was pure as ever mortal was." She stood, and looked on him till her tears were dried, and then she resumed her place by the fireside, and read on in that book of books which makes its simple-hearted readers wise unto salvation. At length the door opened, and a servant came and whispered a few words into Sidney's ear, to which she replied in a low, clear voice. She stood as the servant left her with the Book in her hand, her eye on the door, and a slightly flushed cheek, when a quick step ascended the stairs, slackened as it neared that room, and finally paused at the doorway. "Come in, Mr. Cumberland," said Sidney.

A tall, dark man, with a subdued bearing and look of quiet sorrow in his eyes and mouth, stood in her presence. A common beholder would have pronounced him stern and gloomy; indeed, to most people he was; yet a single look had power to change him, even as Sidney's look changed him now. One movement of her hand, and he turned away and stood alone beside the bed. Sidney remained by the fire, quietly weeping. And Horace Cumberland took the dead man's hand in his, and shed on it a man's bitter tears; for they had been friends, and had loved each other with a "love passing the love of woman." John Guest had been his friend's junior by five years, and had owned no thought or feeling in which Horace Cumberland had no share; and in John's last moments Horace had promised that Sidney, his friend's twin-sister, should be his care. For the fine estate of Guestlands was impoverished, and entailed, moreover, strictly on heirs male. The owner was a close, hard man, with a young, expensive family, and poor dying John thought that Horace Cumberland would marry Sidney, and in this belief he died happy. How should he know what stood between them?—how wide and impassable a gulf?—a chasm only to be bridged by death.

But these thoughts troubled Horace Cumberland, and they made his face graver and sterner than usual, as he left the bed and came to Sidney's side, She was still weeping, but without sob or convulsion; and she dried her tears as Horace stood beside her. For a few moments neither spoke, and when Horace Cumberland broke the silence, it was with words from the Book she had been reading—"'Be thou faithful unto death, and I will give thee a crown of life.' Dear John is wearing his, Sidney." He placed his hands upon her head, and blessed her, then went his way, leaving her alone with the dead.

A month passed, and Sidney was preparing to leave her childhood's home. This was the last evening she was to spend at Guestlands. Old domestics came to bid her good-bye, and mingled their tears with hers. But the memory of the dead was stronger than the presence of the living; and Sidney took her hat, and leaving the house by a side door, darted across the shrubbery, through the little lane, and entered the churchyard. John Guest had asked to be laid under the shade of a willow in a corner of the churchyard, instead of the dark family vault, for he loved the free winds of Heaven, and the flowers, and the birds, and sunshine; and the loved ones left behind had faithfully fulfilled his request.

Fresh, beautiful flowers were blooming on the grave, and a rose-tree was already planted by the white marble stone which told the name and age of the sleeper below:—

JOHN GUEST,
Aged 25,
"Taken from the evil to come."

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"Sidney!" She heard a voice calling her by name. A shadow had fallen across the grave, and two dark eyes were looking into hers. Horace Cumberland stood before her. She rose and placed her hand in his, and said simply, "I could not leave Guestlands, without bidding John good-bye."

"Neither could I," said Horace Cumberland.

"Are you going away?" she asked, in quick surprise. "Where are you going?"

"I know not, yet," he answered, sadly; "all places are alike to me, where you and John are not. Even Guestlands would cease to be home without you."

Explanation he could not give. His heart was there at his friend's grave, where Sidney was; but there was an enforced silence on his lips. He dared not speak what was the one great hope of his dead friend to hear him utter.

There are sacrifices, compared to which giving up life would be sweet and easy, when we take our soul's dearest ones, our "close heart-jewels," and put them from us, turning our eyes from the light of theirs—our life's daily sun, blotting out their part from our love's memory, their names from our heart's tablets for ever.

Deep in her heart, by her dear brother's grave, Sidney Guest buried her cherished love dream—the sweet vision into which no impure thought had ever intruded. Surely, hers was an acceptable sacrifice. Her brother's death sank into insignificance by the side of this greater trouble; for deeply as she missed him, she knew her loss was his gain, and she should see him again, fairer than he had been, even to her on earth. But this woe, so keen that it stunned her, and numbed all her reasoning faculties, leaving only a dull sense of the heavy burden of pain, this woe was shared by one who was dearer to her than any other on earth. She looked into his face—she longed to comfort him. True to her woman's heart and mission, she placed her hand on his arm, and said, "Dear Horace, let us bury the past, and be to each other as brother and sister. I learnt to trust in you long years ago, and my confidence is unshaken. Take John's place: I need a brother now."

His heart gained strength as she spoke, and he silently besought blessings on her head.

"Dear Sidney, it shall be as you say; but we may not dwell near each other. I cannot trust myself to see your dear face and hear your loved voice day by day. Unseen, I will watch over you, and shall be ever near in time of trouble. Sometimes we will see each other, as brother and sister, or dear friends meet. Meanwhile, keep this, dear sister Sidney, for your brother's sake—for your brother's sake as well as mine; for he who lies there gave it me."

Horace thereupon placed a small Bible in her hand, pressing a kiss upon it as he did so, and they parted.

Sidney Guest lingered awhile, seeking strength to face a life from which all bright hues had faded, and whose horizon was sombre, unbroken gray, wishing, as she laid her head on the grave, that head and heart were lying under the quiet grass, with only the birds and flowers and the summer breeze companioning her.

CHAPTER II.

Two years have passed away, and if the reader would behold Sydney Guest again, he must walk into a thatched cottage in a quiet English village, where she sits, reading to a dying woman, from Horace Cumberland's little Bible. Paler she is, and thinner since she left Guestlands, but the air of peace which pervades her, shows her chastening has not been in vain.

As she reads, the leaves fall back from the cover, and the woman starts up with a shriek, and points to the name upon the cover, scrawled in a young, unformed, careless hand, "Horace Cumberland: from his true friend, John Guest." Sidney gazed upon the woman, whose glance was now directed towards a tall figure that had entered the room. It was Horace Cumberland.

With a pale cheek and quivering lip he came forward, but words of greeting for Sidney he had none. He bent down to the woman, who had again sunk prostrate, and whose very moments seemed numbered; for the terrible excitement had shaken the hour-glass of life, till only a few fleeting sands remained. He placed one arm under her head, the head that had once lain on his bosom, but whose stately beauty was now defaced by neglect and crime, with hair half grey, eyes whose light was dimmed by intemperance, lips whose rounded rich beauty had faded, and left only blue shivering lines, revealing broken neglected teeth: and yet this woman had been the fairest among her sex.

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So Vice and Intemperance reward their votaries.

Horace Cumberland shrank not from her, and her last moments were passed gazing on his face, dear to her in her innocence, remembered with keen regret in her repentance, doubly precious to her now it shone as a star of pity and hope upon her bed of death. He kissed her lips and said, "Dear Maud." He held her in his arms till the final moment came, when looking suddenly up into his face, she pointed to Sidney and said, "I have stood between you. I enticed you from her. I made you mine when you should have been hers. Forgive me. Love her: she is an angel." The hue of death stole over the white face, the white arms relaxed their hold of his neck, they sank nerveless and powerless, the eyes closed—Maud Cumberland was dead.

Horace and Sidney had not yet spoken: one look he had given when his wife had spoken of her, and that was all. Nor did they now break the solemnity of the scene by words of greeting. Across the bed each clasped the other's hand. Then Sidney stole away, and Horace Cumberland knelt by the lifeless clay of her he had when quite a schoolboy, made his wife.

By vices she had become odious to him, and yet now, gazing on her dead face, he felt he would have given everything to bring her back to life again. He reproached himself that he had not been more patient, more forbearing; and yet he had done all that man could do.

The dark page was turned back, and a new, fresh, white book of life, was offered to him, whose title-page was "Happiness," and whose every leaf bore the name of "Sidney Guest."

Theirs was no long courtship. One calm Autumn morning, when the trees were just beginning to turn golden, and the little bush was blooming its latest roses on John Guest's grave, there was a quiet wedding at Guestlands. Were they happy ever after? Reader, I cannot tell. They took their places in the world, and I have lost them among the busy crowd. But I know they had love, and faith, and trust, perseverance and endurance, and life and youth were both on their side. The grave that had opened between them was filled, and its remembrance may serve to make them as patient in happiness as in misery, as careful in prosperity as in adversity.

LEX.

MY LOST WIFE'S HAIR.

The household was calmly sleeping,
The moonbeams checkered the floor:
When, weary with pain and weeping,
I stood at my darling's door.
I turned the handle and entered,
Tired, careless of life and breath;
For every hope had been centred
In her who had passed to death.

The beautiful face was covered;
But drawing the sheet away,
I saw that a smile still lingered
On her lips, though of lifeless clay.
I knelt alone in my sorrow,
Till the moon, grown round and red,
Saw the dawn of another morrow,
Ere she sunk in her crimson bed.

Light clouds from the east were breaking,
Morning I knew must be near;
And they who slept would be waking.
I shed not another tear:
But I bent and kissed the cluster
Of golden curls on her brow,
And then severed one whose lustre
Is my heart's sole sunshine now.

And even when half heart-broken,
I sigh for my own lost love,
It cheers my heart as a token
That she waits for me above.
It rests with my secret treasures,
Past all others' ken or care;
And 'tis one of my life's few pleasures,
To look at that curl of hair.

LEX.

Tenbury Wells.

WHAT IS A FLIRT?—A young lady of more beauty than sense: more accomplishments than learning; more charm of person than grace of mind; more admirers than friends; more fools than wise men for attendants.

EMULATION, in whatever pursuit, where general utility is the object kept in view, is one of the immutable privileges of Genius; but it requires no slight degree of perspicuous attention to distinguish Originality from Imitation, and the exercise of Caution becomes of more than usual importance, where the effect of a remedial application (both as regards health and personal appearance), is the subject of consideration; these observations are imperatively called for from A. ROWLAND & SONS, of London, whose successful introduction of several articles of acknowledged and standard excellence for the toilet has given rise to fertility of imitation, perfectly unprecedented: they would have deemed observation unnecessary were temporary deceptions unaccompanied by permanently injurious effects—it is with reference to ROWLAND'S KALYDOR *for the Complexion*, that the Public are particularly interested in the present remarks. This preparation eminently *balsamic, restorative, and invigorating*:—the result of scientific botanical research, and equally celebrated for safety in application, as for unfailing efficacy in *removing all Impurities and Discolourations of the Skin*, has its "Spurious Imitations of the most deleterious character," containing mineral astringents utterly ruinous to the Complexion, and by their repellant action endangering health, which render it indispensably necessary to observe the Caution in their Advertisement which constantly appears in this work.

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The Court and High Life.

HER MAJESTY has held Courts at Buckingham Palace in the course of the month, at which a select number of persons of distinction have attended, whose names had been previously forwarded to the Lord Chamberlain.

COURTS will also be held by Her Majesty on Thursday, April 12; Monday, May 14; and Tuesday, June 19: but the lists for all the Courts are closed.

THE QUEEN has attended a grand review at the Camp at Aldershot.

THE Prince of Wales's levees on behalf of the Queen, have been numerously attended.

IT is now stated that the marriage of the Princess Helena, is definitely fixed to take place at St. George's Chapel, Windsor, on the 9th of July.

IT is intended to confer the dignity of Royal Highness upon Prince Christian, the betrothed of Princess Helena.

The Theatres.

HER MAJESTY'S.—Mr. Mapleson's arrangements for the ensuing season, which commences on the 7th of April, includes some highly important attractions. First of these is the re-appearance of Madame Grisi, who has been prevailed upon to visit the scenes of her early triumph, and again to appear at the theatre where her most brilliant successes were achieved. Mdlle. Titiens has consented to appear in the same opera with Madame Grisi, and the series of grand performances in which the genius of those unrivalled vocalists will be combined, will commence with Mozart's *Don Giovanni*. Mdlle. Ilma de Murska will also re-appear with other eminent soprano singers. Signor Mongini is engaged to re-place Giuglini, and M. Hohler, a new tenor of whom report speaks highly, will make his *debut* in the course of the season. All the old favourites are retained, including Gardoni, Santley, Junca, Scalese, Mdlle. Harriers-Wippern and Madame Trebelli. The operas to be produced, include remarkable novelties. Gluck's *Iphigenia in Tauris* will bring Titiens forward again in a classical work; and Mozart's *Seraglio* will delight all admirers of beautiful melody. *La Donna del Lago* is also to be revived with a very strong cast.

COVENT GARDEN.—Here the Italian Opera season will shortly commence. Mr. Gye's programme is one of unusual interest and attraction. The orchestra will as usual be under the direction of the talented Mr. Costa, and several important novelties will be produced. Among the engagements we may mention Mdlle. Adelina Patti, Carlotta Patti (who will make her first appearance in dramatic representations); Mdlles. P. Lucca, Fricci, Sonieri, Lustiani, Orgini and Madame Lemmens Sherrington; Signors Mario, Neri Baraldi, Luschesi, Rossi, Naudin, Faure, Ronconi, Graziani, Taglialfico, and Herr Schmid. Among the operas announced are *L'Etoile du Nord*, *L'Africaine*, *Les Huguenots*, *Roberto*, *Dinorah*, *Le Prophete*, *Fra Diavolo*, *Gazza Ladra*, *Don Giovanni*, *Noze de Figaro*, *Faust*, *Traviata*, and Donizetti's *Don Sebastian*, for the first time in England.

DRURY LANE.—The management of this theatre, true to the high character which it has achieved, has brought before the public in the course of the month, some of the best of our acting plays; for although the pantomime has been a powerful attraction, it is wisely considered that the patrons of the legitimate drama should have an entertainment worthy of their notice and admiration. Shakespeare's tragedy of *King Lear*, and *The Merchant of Venice*, are among the highest class plays, and these have been represented in a very efficient manner, the object of the management being not so much the embodiment of any one character as the consistent representation of the whole. Every actor and actress appear to feel the importance of the duty they are entrusted with, when Shakespeare's thoughts are to be interpreted, and his exquisite poetry delivered. Bulwer Lytton's play of *Richelieu* has also been performed in very effective style. Mr. Phelps, Mr. Marston, Mr. Raynor, Mr. Harcourt, Mr. Barsby, Mrs. Vezin, Miss Atkinson, and Miss C. Weston, being alike efficient representatives of the characters allotted to them in those plays.

THE PRINCESS'S.—At this fashionable house Mr. Boucicault's interesting drama, *The Streets of London*, is just revived with a renewal of its former extraordinary success. This piece is one of the best of Mr. Boucicault's productions, and the skill in construction, and accuracy of delineation by which this drama is distinguished, are of a very high order. The acting is perfect, and the stage mechanism and appliances reflect the highest credit on the management. Mr. Vining as Badger, displays all that versatility and variety, which renders this character so prominent a one. The scenery is admirable, and the House on Fire a triumph of scenic art.

LYCEUM.—The effective drama called *The Master of Ravenswood*, continues its successful career, and there can be no doubt of its having a prolonged popularity, for besides the attraction of its incidents, Mr. Fechter has a part in it admirably suited to his excellent abilities, and of course he makes the most of it; causing thereby genuine admiration and applause. It is impossible to speak too highly of the scenery and stage arrangements; all the *tableaux* being of the most picturesque and appropriate character.

NEW ADELPHI.—Here the attractiveness of *Rip Van Winkle*, seems to be continually on the increase. The great talent Mr. Jefferson displays in the pourtrayal of this difficult character, has raised him to a high position in the theatrical world. This interesting drama, combined with the amusing acting of Messrs. Toole and Paul Bedford in their favourite farces, fill the house every evening, and has rendered any change in the programme unnecessary.

ST. JAMES'S.—Miss Herbert has made another decided hit in the production of Goldsmith's ever-delightful comedy of *She Stoops to Conquer*, in which her own unrivalled abilities are engaged in the assumption of the part of Miss Hardcastle, the lady who appears in the morning in the gaiety of fashion, and in the evening in all the homeliness of family life. This character in its double attributes, was never so beautifully represented upon the modern stage as it now is by Miss Herbert. The other characters are played with carefulness and skill, Mr. F. Mathews being a highly humorous Mr. Hardcastle, Mr. Lacy a capital Tony Lumpkin, and Mr. Charles and Mrs. F. Matthews hitting off the peculiarities of Young Marlow and Mrs. Hardcastle to the life.

OLYMPIC.—The combined attractions of *Henry Dunbar* and the excellent burlesque-extravaganza of *Princess Primrose*, have rendered superfluous the production of any novelty. Miss Braddon's favourite novel is dramatised with great skill, and is acted to perfection.

STRAND.—The burlesque of *Ivanhoe*, one of the most sparkling of this class of entertainment, has been revived at the New Strand Theatre, where Miss Swanborough's management secures crowded audiences nightly. The characters of Isaac of York and Rebecca, which were originally sustained by Mr. J. Clarke and Mr. Rogers, are now executed by Mr. Stoyle and Mr. Thorne, with so much humour as to leave nothing to be desired. Miss Ada Swanborough is charming as ever in her original impersonation, and Miss E. Holt is extremely amusing as Wamba. Miss M. Simpson, Miss Hughes, Miss Johnstone, and other ladies, help to complete a very brilliant company, whose services are employed in a most spirited manner to complete the general effect. The admirable comedy of *The Fly and the Web*, precedes the burlesque, acted throughout with infinite talent by Miss Ada Swanborough, Miss Raynham, and Mr. Parselle.

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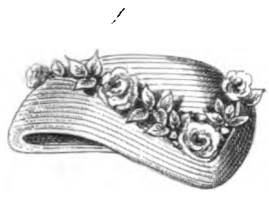
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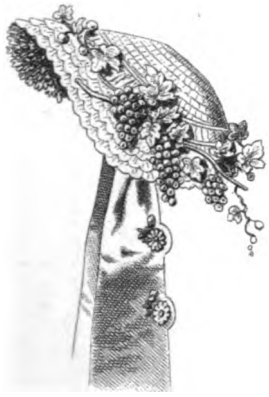




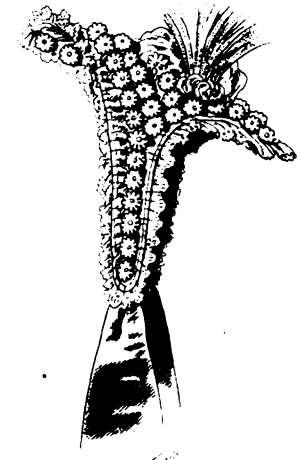




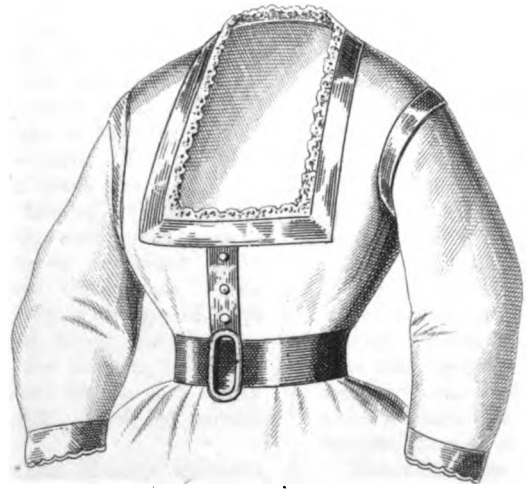














Le Monde Elegant

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THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 509. MAY, 1866. VOL. 42.

Description Of the Plates of Costumes.

PLATE THE FIRST

PROMENADE COSTUME.

Fig. 1.—Dress of rich purple silk or Poplin. Paletot or sleeved mantle of black silk, cut very short, and to hang quite square without defining the waist. There is an opening left at the back, which is edged all round by a band of *passementerie*, enriched by jet beads, and by a narrow black lace on each side. At each corner of the opening, is a large button or *rosette* of jet beads with pendants, attached to which are tabs of black *moiré*, with jet pendants at the points. The neck and front edges are trimmed like the opening at the back, and the bottom edge is finished by a flounce of broad black lace, headed by a *rûching* of narrower lace. Bonnet of white straw, with soft crown of white *crêpe*; it is trimmed with roses and pink ribbon.

This costume is from the MAISON PARIS ET CARPENTIER, *Boulevard des Capucines.*

COSTUME FOR HOME.

Fig. 2.—Dress of pale Havanna *Lenos*; lower part of skirt trimmed with blue silk, forming three rows of double *rûchings*. The upper part of skirt is ornamented by a series of pointed tabs of blue silk, edged with *rûching* of the same. The body is edged at the top by a black lace, and has a *Suissesse ceinture* of blue silk, edged at the top by a *rûching* of the same: the neck is covered by a *Canezous* of black *tûlle*, trimmed with narrow black lace. The sleeves are trimmed by *rûchings* of blue silk, which are carried round the armhole, the cuffs, and along the forearm seam: in addition to which, there are on each sleeve three tabs of blue silk, edged by narrow black lace.

This dress is from the MAISON SEVIGNE ET CHERON, 3, *Rue de Rohan.*

PROMENADE COSTUME.

Fig. 3.—Dress of white or very pale grey silk, with black stripes. It is of the *Princesse* form, cut without seam at waist, the same as the full-sized pattern given with our March number. The fronts are made with an opening from top to bottom, and fastened by small pearl buttons. Square pockets in the front skirts, edged round with black and white silk cord, and having at the corners trefoil ornaments of the same. The sleeves are nearly tight-fitting, and have trefoils of black and white cord on the shoulders; pointed cuffs are imitated by the cord, with small trefoils at the points. Hat of white straw, trimmed with lilac ribbon, and having a bunch of lilac in front.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Suit of pale buff or Havanna colored *Lenos*. The skirt is trimmed up the front by two rows of black silk bows, each fastened by a silver or aluminium button. The Paletot is *without sleeves*, is perfectly tight-fitting, and is rounded off at the front corners of skirts. It is fastened by a row of the black bows, which are also used to trim the bottom edge, the armhole, and the pockets. Sleeves of white muslin, *bouillonée*, with narrow white *rûching* in the place of cuffs. Leghorn Hat, trimmed with a scarf of white lace, and having a rare bird at the right side.

This elegant *toilette* is from the MAISON PARIS ET CARPENTIER.

COSTUME FOR HOME.

Fig. 2.—Skirt of white, or blue and white striped muslin. High body of white plaited muslin, with *Suissesse ceinture* of blue silk, edged at the top with black lace: *bretelles* formed of blue piping, edged with narrow black lace. At the back are three lappets, formed of black lace and piping.

This *toilette* is from the MAISON EDME, *Boulevard de la Madeleine.*

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PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—Dress *à deux jupes*; the first skirt is of *cerise* silk, and has near to the bottom a row of black lace laid on flat. The second skirt is of grey silk, and is cut into pointed tabs at the bottom, edged round by a *rûching* of gray silk, with narrow *cerise* piping in the centre. In the middle of each tab is a large star-shaped ornament, of black *passementerie*. The body is of grey and *cerise* silk, mixed; the upper part of body and the front being of *cerise* silk, forming a point at the waist, and the remainder of body being of grey silk, edged all round with *rûchings* like those on the skirt; *ceinture* of grey silk, piped with *cerise*, fastening in front by a grey and *cerise rosette*: in front a star of black *passementerie*. Sleeves of *cerise* silk, having at the top of each, four stars of black *passementerie*: pointed cuffs of grey silk, edged by the *rûching*, just above which is a small star of black *passementerie*. Bonnet of white *tûlle*, *bouillonée*, covered by branches of ground ivy, and trimmed with *cerise* velvet: strings of white satin, with *cerise* edgings.

This dress is by MME. ALEXANDRE GLYS.

PLATE THE THIRD.

PROMENADE COSTUME.

Fig. 1.—Dress of purple and white striped silk: the body of the *Watteau* style, with square opening in front. Tight-fitting Paletot or *Casaque* of black silk, having all the edges finished by a white and purple silk cord. There are no sleeves, but the armhole, and the bottom edge of skirt, are trimmed by flounces of black lace. The skirt is made with an opening at the back, and one on each side; these openings being edged with the silk cords, and fastened by loops of the same cord, with buttons on each side. Waistbelt of black silk, edged with the purple and white cord. On each shoulder is an *Arabesque* ornament of the same cords, with tassels falling over the shoulder. Leghorn Bonnet, trimmed with white straw and *Marguerites*.

This costume is by MME. CARPENTIER, *rue Louis Grand*.

PROMENADE COSTUME.

Fig. 2.—Suit of white muslin, trimmed with pink ribbon and black lace. A little distance from the bottom of skirt, is a band of pink ribbon, edged on both sides with black lace, and passing at short intervals through rings of the same ribbon, also edged with black lace. Tight-fitting Paletot or *Casaque*, rounded off in front from the waist: it fastens by double buttons and loops of pink cord. All the edges of this Paletot, as well as the sleeves and pockets, are trimmed to match the skirt. Hat of white straw, having a scarf of pink *tûlle*, bound round the crown by a string of jet beads; in front a tuft of pink and white feathers.

This costume is by the MAISON PARIS ET CO., *Boulevard des Capucines*.

HOME OR CARRIAGE COSTUME.

Fig. 3.—Skirt of bright blue silk. Fulled body of white muslin with sleeves, formed of rows of *bouillons* separated by black lace. Over this is worn a Senorita Jacket of black lace with hood at the back, lined with black silk, and trimmed with black silk cord and tassels.

PLATE THE FOURTH.

HOME COSTUME.

Fig. 1.—Dress of pearl grey silk, the lower part of skirt trimmed by a band of *cerise* silk, cut into pointed vandykes at the bottom, and edged by a *grelot* fringe to match. Plain high body of grey silk, with a deep *ceinture Suissesse* of *cerise* silk, cut in vandykes at the bottom edge, and finished by *grelots*. The whole of the body above the *ceinture*, is trimmed by rows of the *grelots*, placed lengthwise. The *epaulettes* are of *cerise* silk, cut in vandykes at the bottom, and edged with *grelots*; and the cuffs are imitated by two rows of the *grelot* fringe.

PROMENADE COSTUME.

Fig. 2.—Suit of pale buff or fawn-colored silk, the skirt cut at the bottom into large scallops, which are edged with narrow blue silk ribbons. In the front of skirt, a little above the bottom, are two bands of blue ribbon, having a cut *rosette* at each end. The Paletot is perfectly tight-fitting, and has a waistbelt of blue silk, fastening in front by a *rosette*. The Paletot has the bottom of skirt trimmed by two rows of blue silk, and the front edges and the neck are finished by a single row. A single row of blue silk, but narrower, goes round the armhole, and two rows are placed at the bottom of sleeve. Bonnet of white *tûlle* trimmed with white silk and roses.

This costume is from the MAGAZINS DE LA VILLE DE LYON, *Boulevard des Capucines*.

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PROMENADE COSTUME.

Fig. 3.—Dress of purple and white striped silk. *Bournous* Mantle of *ponceau Cachemire*, cut very full and with large hood. It is trimmed round the bottom by a deep fringe of white floss silk, headed by a narrow black silk fringe, starting from a band of white silk with black stripes, and edging of narrow black lace. A little distance above this, is a broad band of white silk embroidered with black silk, and having a row of narrow black braid near each edge; at the bottom of this band of white silk, is a narrow lace, and at the top a broad one laid on flat. The hood, neck, and fronts are trimmed by a band of white silk to match, and the hood is finished by two large black and white tassels. Bonnet of white *tûlle*, trimmed with white lace and violets.

This costume is from the MAISON EDME, *Boulevard de la Madeleine.*

PLATE THE FIFTH.

No. 1 is a Leghorn HAT of the new three-cornered shape: it is trimmed by a garland of roses. It is by MME. BRIOL, *Boulevard des Italiens.*

No. 2 is a BONNET, consisting of a border of fancy straw, filled in with a soft crown of white *tûlle*. The strings are of blue silk: they pass underneath the straw border, and meet on the top of the bonnet, where they form a large knot which fastens two bunches of wheat ears. Very small *blonde* cap, having at the top a few wheat ears, with bands of blue velvet. It is, as well as No. 4, by MME. RIEL, *Rue Lafitte.*

No. 3 is a BONNET of fancy straw, trimmed outside by a circle of maize-colored vine leaves and grapes: the strings are of maize ribbon, with blue corn flowers embroidered at one edge. At the top is a group of *bluets.* It is by MMES. BRIE et GEOFFRIN, *Rue Richelieu*, who are also the designers of No. 11.

No. 4 is a BONNET formed of small fullings of black *tûlle.* It is covered by large *Marguerites* placed at regular intervals: at the back a garland of *Marguerites*; strings of black silk, accompanied by a garland of *Marguerites*: at the top of cap are some fullings of black lace, mixed with *Marguerites.*

No. 5 is a Leghorn BONNET, in shape more like a hat than bonnet. It is edged all round with black lace. The strings are of pink silk, and are attached to the bonnet by a very large rose on each side with buds and leaves. MME. BOIREAU, *Boulevard Montmatre*, is the designer of this bonnet.

No. 6 is a BONNET of fancy straw. It is trimmed by a circlet, composed of a *bandeau* of white *tûlle* with small roses; white *tûlle* and roses in the cap. Strings of pink ribbon, covered by a scarf of white *tûlle.* It is by MME. DELANOUE, *Rue Richelieu.*

No. 7 is a CANEZOUS, suited for Evening or Dinner Costume: it is cut low, and has short sleeves. It is made of white muslin, *bouillonnée* in narrow rows, which are separated by insertion. It has a *ceinture* and *bretelles* of blue velvet, edged with narrow white lace, and there are three pieces of the same velvet up the fronts. This *Canezous* is from MME. HADANCOURT, *Boulevard de Madeleine.*

No. 8 shows a very fashionable style of DRESS BODY. It is cut with square opening in the *Watteau* style, and the opening is edged round with white lace. These bodies are made with round waists and waistbelts: the favourite materials are *Grenadine* or *Lenos*, and the trimmings may be bands of blue or violet silk, as shown on this Plate, or any of the styles of trimmings shown on our "Plates of Costumes," may be used if preferred.

No. 9 is a HAT of white straw, trimmed with black velvet and black and white ostrich feathers. It is by MME. BRIOL, *Boulevard Montmatre.*

No. 13 is a Crinoline BONNET, having the top entirely covered by a circular group of Forget-me-nots, placed close together. In the centre as a group of roses. In front a group of roses and fullings of white lace Strings of blue ribbon, accompanied by *brides* of white *tûlle*, with white spots. It is by MME. PERROND, *Rue Vivienne.*

No. 11 is a BONNET of white *Areophane*, edged round with white lace, and partly covered by *Marguerites.* At the top is a circlet of white *tûlle*, covering a garland of *Marguerites*, with a white tuft in the centre. Strings of white silk.

No. 12 is a BONNET, the front of which is of fancy crinoline and straw, and the back and crown of black velvet, ornamented by straw ribbons: the outside and the cap are trimmed with poppies, wheat ears, and balls of white crystal. Black strings, edged with straw ribbon. It is from the MAISON LEBLANC-NEY, *Rue des Martyrs.*

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THE FULL-SIZED PATTERN.

Our pattern for the present month, is a TIGHT-FITTING PALETOT OR CASAQUE, called the Princess Helena, shown on fig. 1, Plate 2, and fig. 2, Plate 3. It is intended to be made up for suits, and is for a young lady of good figure, measuring about 33 inches round the chest. This elegant *Casaque* fastens by hooks and eyes; it is as tight-fitting as a dress, and has the skirt very short, with the front corners rounded off.

The pattern consists of back, side-piece, front, and sleeve. On the front we have marked by pricked lines, the size of the fishes which are to be taken out in order to define the waist. At the top of sleeve we have marked by a pricked line, the degree of hollowing out to be given to the underside of arm.

*** *This pattern may be depended upon, as being an* EXCELLENT FIT, *and of the newest style. In cutting it out,* NO ALLOWANCES *are to be given for seams.*

Observations ON LONDON AND PARISIAN FASHIONS FOR MAY, 1866.

We are now rapidly approaching the most brilliant period of the London and Parisian seasons. The Parks are crowded with splendid equipages, and the numerous Flower Shows and out-door *Fetes*, cause all the ladies of the Fashionable Word, to vie with one another in the display of the most elegant and charming novelties in Spring costume.

The first and most important change, is in the form of dress skirts: the most fashionable are now made without fulness at the waist, the breadths being gored at the top, so as to sit quite plain at the front and sides, and having two or three large plaits at the back only. Some are without plaits, even at the back, being cut without any seam at all at the waist, like the *Princesse* robe, fig. 3 in Plate 1, which was given full-sized with our March number. For the length they are cut just to clear the ground in front and at the sides, and have a train at the back; though this train is not very long.

The *Jupons* or Crinolines are this season worn much smaller: they are rather plain round the hips, and form a small train at the back to suit the new shape of dress skirt.

As long as skirts are worn wide at the bottom, and of their present length, the steel *Jupon* must be used: the only possible substitute for it would be several stiffly starched petticoats.

There has been an attempt in London to leave off crinoline altogether, but this has been found impossible, so long as skirts are of their present shape. Long skirts, worn without crinoline, form such ungraceful folds, are such an impediment to walking, and are found so inconvenient in wear, that this attempt is being gradually abandoned. On account of the reduction in the size of crinolines, the tendency of Fashion will really be gradually to reduce the length of skirts. For the Promenade they are now often worn looped up, with a petticoat of the same material underneath (see Plate 2 for March, and Plate 2 for April). This style seems gradually coming into favor, and in time these looped up dresses will be worn with petticoats or under skirts, cut short enough to display the very elaborate boots which are now being made.

Dresses *a deux jupes*, or with double skirts, are very novel and stylish, especially when the under skirt is of *cerise* silk, like the third figure on our second Plate.

The black silk Paletot is still worn, and may be made either close-fitting or falling nearly square, but the favorite garment for the promenade is the *Paletot* or tight-fitting *Casaque*, of the same material as the dress.

This Summer, almost all dresses will be made with *Paletot en suite*, and of course trimmed to correspond. For Morning wear, *Grenadine*, Alpaca, Muslin, or *Lenos*, are very appropriate materials, trimmed with bands of bright-colored silk. For the afternoon promenade, rich light-coloured silks will be worn, trimmed with rich *passementerie* lace, and bands of colored silk.

The *Paletot* or *Casaque* worn with suits, is generally cut as tight-fitting as a dress, and very short, the front corners of skirts being rounded off. Our full-sized pattern gives the most fashionable style. Many *Paletots* are worn with waistbelt outside.

One of the greatest novelties of the season is the tight-fitting black silk *Paletot, without sleeves*, shown on fig. 1 of our third Plate. The cord trimming on this Paletot, is always made to match the colors of dress.

The lace *Senorita* Jacket with hood, shown on our third plate, is very elegant and stylish: it is just introduced in Paris for outdoor wear.

Dress Bodies are now almost invariably made with round waist and waistbelt; they are plain and high, many having the fashionable square opening in front, *a la Watteau*, as shown by fig. 8 of our fifth Plate. *Suissesse* bodies or deep pointed *Ceintures*, worn over muslin *Chemisettes*, will be much worn for Summer.

Striped silks will be very fashionable this season; the ground is white or very pale pearl grey, and the stripes either black, mauve, or violet; these dresses trimmed with silk cord and tassels to match, are very *distingue*.

Plain light colored silks, either grey, pale fawn color, or buff, will be very much worn, and the most appropriate trimmings for these will be bands or tabs of bright coloured silk, either blue, green, or mauve, some with edgings of narrow black lace.

Many dresses have the bottom of skirt cut in small scallops: this is very appropriate for the *Princesse Robe*, without seam at waist.

Sleeves are made nearly tight-fitting, and almost always have *epaulettes* on the shoulders, or else the trimming is carried round the armhole.

Ball dress for Spring and Summer, will generally be made *a deux jupes*; the under skirt being of white *tulle*, either plain, flounced, or *bouillonnee* in narrow rows. The upper skirts are of bright coloured silk, and are richly though not profusely trimmed. The *chaines Benoitons* are in great favor in Paris; these are light chains of filagree-silver, gold, pearls, or flowers to match the trimmings of the dress; they are fastened at each side of the head, forming one or two loops on the neck in front, and thus supplying the place of a necklace.

Bonnets are all worn small, some consisting merely of a round or diamond-shaped crown, placed on the top of the head. The trimmings are distinguished for lightness, elegance, and good taste, rather than their profusion.

With some of these very small bonnets, the usual large bow under the chin is not suitable, and is besides apt to catch in the long earrings now so fashionable. Many ladies in Paris, are therefore dispensing with this bow altogether: the strings being left untied, and the bonnet being kept on the head by a *chaine Benoiton* of jet, filagree-silver, or flowers; or else the strings are simply fastened beneath the chin, by a small brooch to match the earrings.

Hats are still worn small; the *Tricorne* and *Mousquetaire* shapes, having thepreference.

The Court and High Life.

Her Royal Highness the Princess of Wales will hold a Drawing-room at St. James's Palace, on behalf of the Queen, on Saturday the 9th of June.

The Queen, accompanied by the Princess Helena and the Princess Louisa, have visited the camp at Aldershot, for the purpose of presenting new colours to the 89th Regiment.

The King of the Belgians, who came to England to attend the funeral of the amiable ex-queen of the French, paid a visit to the Queen at Windsor.

Princess Mary of Cambridge is about to give her hand to Prince Teck, of Prussia.

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MR. BOSSY'S BRIDAL.

"I *will* be married—let the storm
Of wind and rain, pelt as it may:
No clouds shall chill my bosom warm,
No grief disturb my wedding-day."
—*Anonymous.*

It was really through one of those unfortunate mistakes which occur even in the best regulated families, that the little trouble occurred which darkened the early part of the wedding-day of Mr. Innocent Bossy.

This gentleman (only son of Sir Hyonhead Bossy, ex-sheriff and dry-salter), after putting that not much lamented person to rest with his ancestors, confessed that he felt a little bit lonely in the grim old house where the ex-sheriff had lived, made a great deal of money in the dry-saltery line, and died; and being in possession of a good-natured aunt, at the West End, who knew a great deal more about life than himself, he revealed his sensations to that lady, who forthwith reflected upon his case, and then advised him to get married.

Young Mr. Innocent Bossy approved the suggestion. It had not occurred to him before; but it must be said for him that immediately his good old aunt named it, he thought it a sensible and proper thing.

"Well, my dear aunt," he said, "it strikes me that a young man might do worse than that. I *will* marry."

But what the immortal Thomas of the celebrated family of the Tuckers, discovered under similar circumstances long ago, occurred after some little time, to the mind of Mr. Bossy. How could he get married without a wife?

A young man may very well say, "I will be married;" but if there is no young lady that will have him, what then?

Good Mrs. Ino Horlaboutit (the aunt) was ready to assist in Mr. Innocent's emergency. She had a sweet young lady in her eye, who, having some money, and a plentiful lack of everything else, would have no particular objection to an acquaintance with even so peculiar a young man as Mr. Innocent Bossy, with a view to matrimony.

The young people met. It was at a tea party given by Mrs. H. aforesaid, and over the Sarah Lunns and the sugar basin, Mr. Innocent cast such sweet eyes at Miss Jimmy (her name was Jemima) Josey, that if the latter had not been already prepared for what was coming, she would have felt herself adored.

Young people of such minds and susceptibilities as Miss J. J., are apt to feel themselves adored upon small provocation.

The wooing proceeded, and what was wanting in intellectuality was made up in vigour. Betty, the waiting woman upon Mr. Bossy's aunt (a cute person, though selfish, and inclined to be scandalous), did say, that upon one occasion when Mr. Innocent was seeing Miss Jimmy to the street door (in the dark; she, Betty, being quite accidentally at the stair-head) she heard thirteen sounds of a peculiar description (we need not be particular in describing them), in the short space of two seconds! The good aunt to whom Betty told this, in quite an alarming way, assured her domestic it could not possibly be true of so simple a person as her nephew: but when Betty had gone out and closed the door, Mrs. Ino H. folded her hands and said to herself, "*O—h!*"

Betty, going down the stairs, and rubbing her damp hands on the banister so as to raise a shriek like that of a despairing angel on the wing, muttered to herself in a malignant tone, "*A—h!*"

"Let days pass on, nor count how many swell
The episode of life's back chronicle!
Chang'd the abode of late so dull and drear,
How doth the change speak? 'Love hath entered here!'
How lightly sounds the footfall on the floor,
How jocund rings sweet laughter, hush'd no more;
Wide from two hearts made happy, wide and far,
Circles the light in which they breathe and are
Liberal as noontide streams the ambient ray,
And fills each crevice in the world with day."

The upshot of all this was the appointment of a day for a wedding at St. George's. The parties were Mr. Innocent Bossy and Miss Jemima.

Young Mr. Bossy had newly-furnished his house in the neighbourhood of St. Mary Axe; and he had also purchased and furnished a villa at Brixton, because the fair Jemima objected to reside among the tradesmen of the east. Everything was arranged, and the day was fixed for the wedding. St. George's, as we have remarked, was the church where the ceremony was to take place.

It was a wet day, was the wedding-day. The weather had been threatening for six and thirty hours: and about ten o'clock on the morning of the nuptials, the rain descended—not in showers, but torrents. It was not a pleasant day. It was cold, even for September. But warm at heart was Miss Jimmy; and warm at heart was the good aunt; and those ladies were radiant with smiles, as were also the bridesmaids, as they glided gracefully, under umbrellas,

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from the carriage to the portico, and thence to the interior of the Church of St. George. Young Mr. Innocent Bossy being much too innocent of a knowledge of ceremonies matrimonial, to attend to the arrangements of his own little affair in that way, had given the preparations on his part to the charge of his "best man." Mr. Rigadon Rumsey, a lively gentleman of fresh colour and large beard, one of the choice spirits of the east end of London; a handsome man, and favourite of the ladies; well accustomed to weddings, and all that sort of thing; and who reported to the bridegroom at 9 a.m. of the wedding-day, that everything was beautifully arranged, and the wedding would go off with *éclat*, notwithstanding the weather.

Ten was the hour fixed for the wedding, because Miss Jimmy had resolved to spend the honeymoon in Paris, and that early hour was appointed to enable the happy lovers to catch the tidal train.

Time flies, and 10.5 arrived, but there sat Miss Jimmy, together with the good aunt and the bridesmaids, in the Church of St. George, Hanover-square, and no bridegroom had arrived.

Miss Jimmy already gave intimation of hysterics.

10.15 was described by the clock, and still no bridegroom. Miss Jimmy had already fainted on the bosom of Mrs. H.

What could it mean? Had Mr. Innocent Bossy repented? Miss Jimmy had a father—we should have mentioned that personage before, but he was a small person, who, taking no account of himself, was not taken account of by anyone else. This respectable gentleman, ever since his arrival with his dear daughter in the church, had felt he could do nothing but moan in a white handkerchief as large as a chamber towel, for the child he was about to lose; but that affectionate parent now made himself conspicuous by a grand assumption of discontent. Throwing the towel (pocket handkerchief) to his feet, he boldly demanded of the beadle, "Do you think this man will come?"

All the silent church resounded with the inquiry, "Do you think this man will come?" The beadle was a large but quiet man, and was obviously shaken. He gasped in a dubious manner at the small gentleman with a large shirt-frill, that had put the question to him, and after a minute or two's hesitation said, with a prudent disinclination to compromise his veracity, "That is—as—it—may happen." The little man put his hand into the breast of his white waistcoat, and would have said something in rejoinder, but not being able to call up words adequate to the occasion, he gave a nod, and went off to the bewildered pew-opener, with a strut that created an echo upon the stones of the aisle, and with an authoritative twist of the head, demanded, "E—h?"

He wished that to be understood as implying all that he meant to say; but the poor pew-opener, whose mind was singularly obtuse, took it as a compliment, and folding her arms with propriety, merely smiled and blushed, and hung down her head.

Possibly, having understood that Mr. A. was a widower, the good woman may have conceived an idea that her fascinations were not entirely departed, and she had made a conquest in her advanced age.

But the poor lady, if such a thought had entered her mind, was soon undeceived, for Mr. A., irritated by her nonsense and the bridegroom's delay, cried, "What a confounded old fool you are, woman!" and passed on to moan by the side of his afflicted child.

10.30 came, and no bridegroom. The clergyman (a friend of the bride's) was uneasy. He had engaged himself to a bevy of fair ladies and a flower-show at 1, and frequently looked at his watch. 10.40.—The bride's father rose to go in search of Innocent B., vowing vengeance upon him.

The bride now started from the good aunt's bosom, and catching hold of her indignant parent's arm, besought him to spare her beloved "Inny."

"He shall answer to me with his life," replied the indignant parent. Whereupon the beadle shook his silver-headed staff in approbation; and the gentle old pew-opener dropped a curtesy to show how much her sympathy was appropriate to the occasion.

The bridesmaids tried to look concerned, but they failed. They were extremely pretty—to look at; and philosophers say that some ladies who are only good to look at are good for nothing else.

Human nature (let a moment's digression be excused) is intensely selfish. When we sit by the cheerful fireside on a winter's night, and hear the storm without, we hug ourselves in satisfaction that our lot is not as their lot who wander outside. And bridesmaids (not all bridesmaids—we are speaking in general) do sometimes feel a kind of pleasure when things go a little wrong on the wedding-day. *They*, of course,

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would have managed better. Well, perhaps it is serviceable to our happiness, that we are able to plume our vanity thus. Philosophy may say it is not; but as *Bizarre* says, "Hang philosophy!"

It is certain that there was much commotion in the Church of St. George, Hanover-square, when the clock struck *eleven*, and there was no Mr. Innocent Bossy!

The Paris expedition was of course at an end. The train had been gone half an hour. There was a probability of the marriage being at an end, too; when, just as the last stroke on the bell of the clock was dying away, carriage wheels were heard tearing up the street. All hearts beat violently. The carriage stops at the church portico—all hearts beat still more violently—a figure is seen at the church door—it is a man—it darts along the aisle—it is *not* the bridegroom.

It is Mr. Rigadon Rumsey. And now that he stands in the centre of an astonished crowd which has gathered round him, each person putting a multitude of indignant questions, he is speechless. His excitement is too great for words. He can only gasp, and point eastwards.

Eastwards! Alas! that there should be a St. George's Church in the east, as well as a St. George's Church in the west! Mr. Innocent Bossy, who had spent all his life in the former part of this vast metropolis, and had no knowledge whatever of the peculiarities of the other, had meant St. George's in the east, when he fixed the place for his nuptials; whereas Miss Jimmy and the good aunt, of more fashionable connections, could only understand St. George's, Hanover-square.

There was more fainting when Mr. Rigadon Rumsey explained affairs, but the father of Miss J. (a practical man) with his head on one side, dignified, and his right hand still in the breast of his white waistcoat, recalled them to life by reminding them that the canonical time was passing, and it was necessary, if there was to be any wedding that day, the parties present should make up their mind either to send for Innocent, or go away.

Mr. Rigadon Rumsey stopped the discussion by announcing that the thought had only suddenly occurred to him of a mistake whilst waiting with the bridegroom in the vestry at St. George's in the east; that he had come into the west to inquire, and that the miserably-perplexed Mr. Bossy would be too glad to come to them, only time was pressing, and if they did not go to him there could be no marriage. This decided everything. All further fainting was postponed to a more convenient opportunity; the carriages were driven up; the parties took their seats with more rapidity than was ever before known on a bridal occasion; and away they went at a pace that astounded beholders, from west to east.

They were just in time. And who shall describe the bliss of Mr. Innocent Bossy, when he beheld his destined bride come into the church where he had been waiting in doleful loneliness? What pen shall picture the happiness of Jemima, when she was led to the altar by her beloved?

They did not go to Paris. But they were very happy, nevertheless. And now that all is over, there is not a more loving and blissful couple in all Brixton, than Mr. Innocent Bossy and his Jemima.

POWER OF A LAUGH.—The man that laughs is a doctor without a diploma. People are always glad to see him. Their hands instinctively go half way out to meet his grasp, while they turn involuntarily from the clammy touch of the dyspeptic who speaks in the groaning key. He laughs you out of your faults, while you never dream of being offended with him; and you never know what a pleasant world you are living in, until he points out the sunny streaks on its pathway.

THE TOILET.—A due attention to the gifts and graces of the person, and a becoming preservation of the advantages of nature, are of more value and importance with reference to our health and well-being, than many parties are inclined to suppose. Several of the most attractive portions of the human frame are delicate and fragile, in proportion as they are graceful and pleasing; and the due conservation of them is intimately associated with our health and comfort. The hair, for example, from the delicacy of its growth and texture, and its evident sympathy with the emotions of the mind; the skin, with its intimate relation to the most vital of our organs, as those of respiration, circulation, and digestion, together with the delicacy and susceptibility of its texture: and the teeth, also, from their peculiar structure, formed as they are, of bone or dentine, and cased with a fibrous investment of enamel; these admirable and highly essential portions of our frames, are all to be regarded not merely as objects of external beauty and display, but as having an intimate relation to our health, and the due discharge of the vital functions. The care of them ought never to be entrusted to ignorant or unskilful hands; and it is highly satisfactory to point, out as protectors of these vital portions of our frame the preparations which have emanated from the laboratories of the Messrs. Rowlands, their unrivalled Macassar for the hair, their Kalydor, for improving and beautifying the complexion, and their Odonto for the teeth and gums.

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The Theatres.

HER MAJESTY'S.—Mr. Mapleson threw open the doors of Her Majesty's Theatre on the 7th, with an entertainment that drew a brilliant audience. The opera was the *Trovatore*, in the performance of which Madame Deneric-Lablache sustained the part of Azucena with great spirit and success. This lady is a thorough artist, and is profoundly imbued with dramatic feeling. Mdlle. Sinico was an admirable Leonora, and Mr. Santley never sang more splendidly than on this occasion as the Count de Luna. The opera was well enjoyed by the audience; and Signor Arditi, by whose ability and energy the opera has been brought to a high state of perfection at this theatre, was received with acclamations on his appearance in the orchestra. With the aid of Mongini, Gardoni, Arvini, Mdlle. Titiens, Mdlle. Grisi, and Mdlle. Ilma de Murska, the attractions of the entire season will be indisputable. Mdlle. Titiens has appeared. *Fidilio* and Gluck's *Iphigenia* will shortly be produced. The *Puritani der Freichutz* and other operas, have also been performed in faultless style.

ROYAL ITALIAN OPERA.—Mr. Gye commenced what promises to be a brilliant season, with a highly finished performance of Verdi's grand opera *Un Ballo in Maschera*, wherein Mdlle. Fricci, who has been steadily advancing in public favour, achieved a great success as the heroine, Amelia. Mario as the Duke was graceful and tender as ever; and Graziani with his noble voice and expressive vocalization, was very admirable as Renato. The *Trovatore* brought out a new contralto, Mdlle. Morensi, as Azucena the Gipsy; and her impassioned acting and perfect singing awakened much enthusiasm. Her manner of reciting her story to Manrico, in the second act, was thrilling. Mdlle. Fricci was again an object of great admiration as Leonora, and Mario was brilliant as ever. The *Traviata* brought before a London audience Mdlle. Orgeni as Violetta, and Signor Fancelli as Alfredo. The lady will be a decided favourite; she is young and graceful, and has exquisite feeling and intelligence. Her voice is clear, sweet, and resonant, and even in the highest notes, is heard with great brilliancy. A more engaging representative of the part has not been seen.

THE PRINCESS'S.—Here the unabated success of *The Streets of London*, has rendered the production of any novelty quite unnecessary. The interest of Mr. Boucicault's admirably drawn picture of real life, increases in attractiveness even on a second or third visit; and the exciting nature of the plot, the beauty and originality of the scenery, and the perfection of the acting, fully account for the extraordinary run that this piece has enjoyed. An amusing farce called, *A Ghost in Spite of Himself*, has lately been produced.

LYCEUM.—*Hamlet* has been produced on a scale of great magnificence, and Mr. Fechter's delineation of the Prince of Denmark is proving highly attractive. Great preparations are being made for the production of *The Corsican Brothers*, in which Mr. Fechter sustains his original character. The scenery and effects are of a very novel character, and call for the highest praise.

NEW ADELPHI.—At this house the clever acting of Messrs. Toole and Paul Bedford is proving highly attractive. The revival of *The Wreck Ashore*, supported by the whole strength of the company, has been received with great satisfaction by the numerous patrons of this fashionable house. *Crying Jenny and Laughing Johnny* is the title of a new comic operetta by Offenbach, which is meeting with great success. A new drama-comedy of great interest will shortly be produced.

ST. JAMES'S.—Miss Herbert has added another to her beautiful illustrations of English comedy, that of *Beatrice*, in Shakespeare's *Much Ado about Nothing*. It is a difficult character to sustain with appropriate expression; but Miss Herbert overcomes all difficulties, showing a fine dramatic instinct, and a careful study of the poet. Mr. Walter Lacy, Mr. F. Mathews, Mr. Robson, and Miss Bufton, sustained the other leading characters very efficiently.

THE STRAND.—The spirited manageress of this elegant little theatre, provides a most attractive programme for the delight of her numerous patrons. *Paris, or Vive Lempriere*, is one of Mr. Burnand's most spirited burlesques, and is acted to perfection by a very powerful company. A posthumous play of Sheridan Knowles's is announced, and several interesting novelties are in active preparation.



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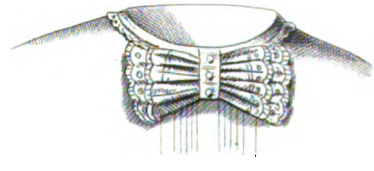


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THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 510. JUNE, 1866. VOL. 42.

Description Of the Plates of Costumes.

PLATE THE FIRST.

MORNING PROMENADE COSTUME.

Fig. 1.—Dress of white silk, with broad purple or mauve stripes: the body is plain and high with round waist and *ceinture* to match. Short square-cut Paletot of very light *drap de Paris*, the color pale brown or buff, with small black or violet spots. We give the pattern of the Paletot full-sized. The edges are trimmed by two narrow bands of black *passementerie*, enclosing between them a row of small velvet buttons. On the chest two *revers* or turnovers, imitated by the same trimming, which also ornaments the pockets, and forms pointed cuffs at the bottoms of sleeves. Hat of white straw, trimmed with black velvet, white cord, and a white ostrich feather.

PROMENADE COSTUME.

Fig. 2.—Dress of white silk, or *Gauze de Chamberry*. The skirt is made to open in front, and is fastened by a row of black buttons with white crosses: at the bottom of skirt is a broad bias band of black silk, edged at the top by two rows of black silk cord, with narrow white *guipure* insertion between them, the bottom cord having also an edging of very narrow white *guipure* lace. At each side is a leaf-shaped ornament, edged round by the cord and *guipure* like the band. The body and sleeves, and the *Casaque*, are trimmed in the same manner, except that the cords accompanying the narrow *guipure* lace are white instead of black. The *Casaque* or tight-fitting Paletot, is of black silk and is without sleeves. It fastens by a row of white enamel buttons with black crosses. The neck, the armhole, and the top of shoulders, are trimmed by the rows of white cord and narrow lace, and this same trimming forms a leaf-ornament at each side, and is carried round all the edges of skirt. *Lamballe* bonnet of fancy straw, trimmed with small roses in front. The blue silk strings are not worn tied; they are carried right across the top of bonnet. *Chaine Benoiton* of small roses.

This elegant *toilette* is from the MAGAZINS DE PARIS ET CO., *Boulevard des Capucines*.

PROMENADE COSTUME.

Fig. 3.—Dress of white French muslin, printed in a most brilliant design and colors. Tight fitting Paletot of black silk. It is open at the back as far as the waist, and has the opening (as well as the bottom edge of skirt and the cuffs) finished by a black lace. A little distance from the edge is a narrow band of *passementerie*, with small jet beads at the edges, and on each side of skirt is a trefoil ornament of the same *passementerie*. The neck and shoulders are trimmed by *ruchings* of black lace. The ornaments at the back, are formed of three narrow bands of *passementerie*, finished at the bottom by a frilling of lace. *Fanchon* bonnet of white straw, trimmed with pink ribbon and gold wheat ears.

The dress is from the MAISON DU SIEGE DE CORINTHE, *Rue de la Chaussée d'Antin*. The *Casaque* is from MAISON BOUDET, *boulevard de la Madeleine*.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Suit of light buff or fawn colored *Lenos*, trimmed with bands of narrow purple ribbon, and small stars of the same ribbon, with large pearl buttons in their centres. The dress is made *à deux jupes*, the under skirt being of moderate length; it is trimmed near the bottom, by two bands of

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the ribbon, forming large scallops, with a star underneath each of the points. The upper skirt is caught up at intervals, by rows of three stars. The Paletot is tight-fitting, like our full-sized pattern for last month; the skirt very full, and cut in large scallops at the bottom, and has the edges all trimmed by two rows of the ribbon. Round the waist is worn a *ceinture* of the same material, edged on both sides by the purple ribbon, and fastening in front by a star: down the middle of back there are two rows of the purple ribbon, which are continued nearly to the bottom of skirt. At the back of skirt are two purple stars on each side. The pockets, the cuffs, and the tops of sleeves are trimmed to correspond. Bonnet of white chip, trimmed with black lace and field flowers. Strings of maize-colored ribbon.

This *toilette* is from the MAISON PARIS ET CARPENTIER, *boulevard des Capucines.*

COSTUME FOR HOME.

Fig. 2.—*Robe Princesse* of grey silk, the body plain and high, and having the fronts cut without seam across the waist, and the backs and side-pieces being cut separate, the skirts forming four or five large plaits at the back. The body and upper part of skirt are of pearl-grey silk, and the lower part of skirt is of *cerise* silk, which is united to the grey silk by a *rûching* of *cerise* with grey centre. The body is plain and high, closing by small *cerise* silk buttons. It has a *ceinture* of grey silk with *cerise* edgings, fastened at the left side by a *cerise rosette* with grey centre. On the shoulders and cuffs, are double *rûchings* like those on the skirt, but narrower. *Cerise rosettes* in the hair to match.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress *à deux jupes*; the under skirt of blue silk, trimmed at a little distance from the bottom by a band of white *guipure* lace. Upper skirt of fawn-colored striped silk, caught up at intervals by tabs of blue silk, fastened by small silver buttons, and edged round by a narrow white *guipure* lace. *Suissesse* body of blue silk, with a short skirt or jacket, cut in pointed tabs at the bottom, and edged all round with narrow white *guipure* lace. *Bretelles* of blue silk, fastening by silver buttons, and edged with the narrow white lace. Plaited *Chemisette* of white muslin, with collars and cuffs of *Valenciennes* lace.

PLATE THE THIRD.

PROMENADE COSTUME.

Fig. 1.—Dress and Paletot of white muslin, worn over pale pink silk. The skirt has at the bottom a deep fluted flounce of the same, with heading of pink silk covered by a *guipure* insertion. Paletot of the same form as the full-sized pattern for last month, rounded off in front, and made perfectly tight-fitting, It has at the bottom a fluted flounce, like that on the skirt, but not so deep. All the seams are covered by a row of white *guipure* insertion, laid over pink ribbon. The neck, shoulders, and cuffs, are trimmed to match the skirt, by the flutings of muslin, but they are of course a good deal narrower. Leghorn bonnet trimmed with roses and rose-buds, and having strings of white ribbon.

COSTUME FOR HOME.

Fig. 2.—Skirt of light *Havanna* silk, or Poplin, made without fulness at the front. *Canezous* of white muslin, with a *ceinture* of blue silk, and two bows and long ends at the left side, fastened by a tab of blue silk covered with white *guipure* lace. A square opening *à la Watteau* is imitated by bands of blue silk, edged with narrow white *guipure* lace, and covered with *guipure* insertion. Collar and *bretelles* to match; the cuffs and hind arm seam of the sleeve are trimmed to correspond.

This *toilette* is by MME. HADANCOURT.

COSTUME FOR HOME.

Fig. 3.—Dress of white silk, with narrow purple stripes. It is trimmed at the bottom, by a broad double *rûching* of purple and white ribbon, the edges being finished by a very narrow black lace. Above this is a row of scroll ornaments, made of *rûchings* of the same ribbon, but single instead of double. The upper part of body is of striped silk like the skirt, and the lower is cut to imitate a square opening in front, and a *Caraco* or Senorita Jacket at the sides; the edges being all finished by *rûching* like those on the skirt. The lower part of body is of purple silk, forming a double point in the front of waist: it is trimmed with narrow black lace. The sleeves are of white muslin, with cuffs and *epaulettes* of the parti-colored *rûching*, like that used for trimming the body and skirt.

This *toilette* is by MESDAMES LAVIGNE ET CHERON, 3, *rue de Rohan.*

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PLATE THE FOURTH.

BALL OR OPERA COSTUME.

Fig. 1.—Dress of rich *mauve* satin, the skirt without ornament: the body is slightly *à pointe*, with draperies of rich *tûlle*, with *rûchings* of *mauve* satin, the bottom edge finished by a *blonde*. *Sortie de bal* of rich *guipure* lace, lined with *mauve* satin; the *capuchon* or hood finished by a *noeûd* of *mauve* ribbon with flowing ends, and star of *guipure* in centre of *noeûd*.

It is from the MAISON EDME-PARIS, *boulevard de la Madeleine*.

BALL COSTUME.

Fig. 2.—Dress of white French muslin, with deep fluted flounce of the same material, the heading of the flounce supported by a blue ribbon. Above this flounce is a garland of roses, buds, and leaves, arranged in a zigzag pattern. The second skirt is a short *tunique* of blue silk, rounded in the front, with very deep flounce of rich black lace, reaching at the back to the bottom of the white dress. Corsage *à pointe*, of blue silk, draped with white muslin; at the bottom of drapery a fall of black lace: it has no sleeves: a rose in the centre of front and back, and one on each shoulder supported by garlands of rosebuds and leaves. Headdress of roses to correspond: a *chaine Benoiton* from the back of the hair, falling on the neck and forming a necklace.

This costume is from MAISON CARPENTIER, *rue Louis de Grand*.

BALL OR EVENING COSTUME.

Fig. 3.—Dress *à deux jupes*: the first skirt is of white muslin entirely covered by *bouillons* of the same material. The second skirt is of pearl-grey silk, open in front so as to form a *tunique à la Grecque*; it is trimmed entirely round by a rather broad *cerise* ribbon, the upper edge of which is finished by a narrow white lace: the straight *horizontal* edges of this ribbon, all terminate in a broad silk fringe, *cerise* and white alternately. In the square space formed by the trimming on each side, is a large *rosette* of narrow *cerise* ribbon, with floating ends. Corsage of grey silk with short point; the *bèrthe* formed by a fringe corresponding to that on the skirt; it is pointed back and front, and headed by a *cerise* ribbon and narrow white lace; in the centre a *noeûd* of narrow *cerise* ribbon: no sleeves, the *bèrthe* supplying their place. Head-dress or diadem of *Marguerites*.

This dress is from the MAISON GAGELIN.

PLATE THE FIFTH.

No. 1 is a BONNET of white *tûlle*, o the shape which is called in Paris, *Chapeau Fanchon*: it has the upper part completely covered by lilies of the valley, each spray of flowers terminating in a crystal bead. Strings of white silk. This elegant bonnet is trimmed with branches of ivy leaves; one of them falling over the *chignon*, and others placed at one edge of the strings as far as the ears. It is from the MAISON DELANOUE, 104, *rue Richelieu, Paris*.

No. 2 is a BONNET of black *tûlle*, of the newest Parisian shape, called the *Chapeau Benoiton or Annamite*. The circular piece of fulled *tûlle* which forms the bonnet, is ornamented with straw trimmings, and the outside edge is fringed round by a row of straw *grelots* or pendants. Strings of black silk, fastened to the bonnet at each side, by a large group of field flowers, comprising poppies, corn-flowers, or *bluets*, wheat ears, *Marguerites*, &c., &c. The strings are ornamented at one edge, by a narrow quilling of the same ribbon, headed by a very narrow straw braid. This bonnet is by Mme. HUSBAND, 28, *rue Lafitte*.

No. 3 is a fancy straw BONNET of the *Benoiton* shape: it is edged round with two rows of blue flowers. In front is a *bandeau* of black velvet, and two rows of the blue flowers: at the back is a row of crystal ball pendants, placed about an inch apart. The strings are of blue ribbon, edged at each side by a quilling of the same ribbon. They are carried right across the top of the bonnet, having a bow at the top. It is by Mme. MARIE LEMAITRE, *boulevard des Italiens*.

No. 4 is a SLEEVE of white muslin, trimmed with *Valenciennes* lace, and rows of insertion. It is by Mme. LESIRE, 12, *boulevard des Italiens*.

No. 5 is a new shape of HAT, by Mmes. BRIE ET GEOFFRIN, *rue Richelieu*. It is of Leghorn straw, the brim edged with scarlet velvet, and is trimmed by broad fullings of velvet, fastened by straw ornaments, and by a group of Parrot's feathers.

No. 6 is a Leghorn HAT, of the *Suissesse* form, edged round with scarlet velvet, and trimmed with black velvet, poppies, *Marguerites*, and field flowers. It is by MME. RIEL, *rue Lafitte*.

No. 7 is a *Chapeau Benoiton* or *Mandarin* of fancy straw. In the middle of the crown is a group of roses: at the edge

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are two rows of narrow black velvet, nearly covered by ivy leaves. Strings of pink silk.

No. 8 is a fancy straw BONNET. The strings are of white silk; they are continued right across the top of bonnet. They are fastened at each side by a large rose. A little distance from the edge is a circlet of rose-leaves, with a group of roses and buds at the back, in front a group of roses, with buds and leaves.

No. 9 is a CAP of white muslin, trimmed with insertion and rose-coloured ribbon.

No. 10 is a Leghorn HAT, having the brim edged round with white lace. The crown is encircled by a broad scarlet velvet ribbon, forming at the back a bow with long streamers. This ribbon is dotted at intervals, by *Marguerites* with leaves.

No. 11 is a BENOITON BONNET of fancy straw. The crown is trimmed with poppies, *bluets*, and other field flowers, with grass and fancy leaves. Strings of black silk, edged at one side with black lace. At the top of bonnet is a band of black velvet, partly covered by grass and small red flowers or berries.

No. 12 is a BONNET, designed by Mme. MARIA BOIREAU, *boulevard Montmatre*. It is of *tûlle*, covered with small black spots. The back is formed of *ponceau* velvet and straw trimmings, and a band of this straw passes round the *chignon*. Strings of white satin. In front a few wheat ears, and fullings of *ponceau* velvet.

No. 13, CHEMISETTE of the newest style.

Observations
ON
LONDON AND PARISIAN FASHIONS
FOR JUNE, 1866.

THE changes in Fashion are this season of the most striking and elegant description, and our Plates of Costumes for the present month, will be found to contain all the principal styles which have met with favour in the fashionable World, and which are especially suited for the Summer Season.

The principal features of the present Fashion are, that dresses have the waists shorter, and that skirts are now not made with plaits at the waist, at any rate in the front; the *Princesse* form, given full-sized in our March number, is becoming widely adopted: it is cut without any seam at all across at the waist.

A great deal of trimming is now used for dresses; silk cord, black lace, white *guipure* or *Cluny* lace, and *passementerie* being the most in favour. Plain light-coloured silks are much worn, but the most stylish materials are stripes, and these are especially suited for the present make of skirts, because the stripes meet in points at the gores, and have a very elegant effect.

For out-door wear, the short tight-fitting *Paletot*, either to match the dress or of black silk, is the favourite style; they are often worn with waistbelts outside. Many of these *Paletots* are made without sleeves, or rather have the sleeves made of fulled muslin.

For the Promenade, many dresses are made with double skirts, the under skirt as short as a petticoat, and the upper skirt looped up as in fig. 1, Plate 2.

The *Helena Paletot*, cut to fall almost square, will be a favourite garment for Morning, and the Country, or Sea-side.

White silk or *Percale* is becoming a very fashionable material for dresses, especially in Paris, and amongst the higher classes in England: the most stylish novelties are shown on Plate 1.

Deep quilled flounces form an elegant finish for the bottom of dress skirts.

The attempt to discontinue the use of crinoline, has now quite ceased. The mistake was caused, by the erroneous intelligence, contained in one of our contemporaries, a few months back.

The elaborate manner in which dresses are now made and trimmed in Paris, causes the expense of making up to be in many cases, three or four times more than the cost of the material.

In bonnets the size is being gradually reduced, until at last they may be termed little more than simple *coiffures*. There is a great variety and novelty in their form: the newest styles are shown on Plate 5, and we purpose giving in our next number, the shapes (cut out in thin paper), of the *Fanchon*, the *Lamballe*, and the *Benoiton*.

THE FULL-SIZED PATTERN.

*** *This pattern may be depended upon, as being an* EXCELLENT FIT, *and of the newest style. In cutting it out,* NO ALLOWANCES *are to be given for seams.*

THE pattern we give this month is called the HELENA PALETOT, and is a style that will be very fashionable this season, especially for morning wear or the sea-side. It falls nearly square at the front, and defines the figure a little at the back: it has hip buttons and skirt plaits, like those of a gentleman's coat. The appearance when made up, is shown on the first figure of our first Plate. It is for a young lady of good figure and medium height, measuring about 33 inches round the chest. We have given the pattern complete, consisting of back, side-body, front, and sleeve.

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LOST LOVE IN LONDON:

A TALE IN THE STYLE OF THE DAY.

"When we two parted
In sorrow and tears,
Half broken-hearted,
To sever for years,
Pale grew thy cheek, and cold—
Colder thy kiss:
Truly that hour foretold
Sorrow to this."

—*Byron.*

THE clock had struck twelve by the ormolu pendule on the marble table of Halwyn House, on the thirtieth of August, 1864.

It was the meridian hour. Sunshine streamed softly through the brilliant plate-glass windows of Emmeline's boudoir, chastened by the rose-hued muslin drapery, falling in graceful folds and artistically arranged over the casement.

Emmeline and I were at that hour alone. Alone! What thoughts that simple word conveys! Sweet it is to be alone with the object of one's deep affection.

Sweet is it to be alone with one fair creature who has frankly and confidingly bestowed, in return for extatic vows and promises, an equal pledge of love and constancy. And at that meridian hour, a cab (to which was harnessed a delicate steed) stood at the portal of Halwyn House. I had been conveyed in that cab, and it remained to convey me to the railway station at Euston-square. I was alone with Emmeline. Alone!

The train that was to convey me far away from all I prized on earth, and held most dear, was marked for 1.5. Emmeline stood folded in my arms; our thoughts were too great for words; our emotions manifesting themselves in tears.

"The beating of our own hearts,
Was the only sound we heard."

Emmeline, it is to be observed, was the companion—the *protegée*, I may say—of Lady Dorinda Halwyn, who occupied the mansion of her ancestors. She was the last of the Halwyns. One by one the scions of a great and honoured House had passed away like successive dreams; and the heroes whose mailed right hands had maintained the claims of Norman William at the Conquest, and had supported those of his royal successors, were represented now by this titled maiden lady only.

She had seen about seventy-five summers, had Lady Dorinda; and she had never experienced the quiet joy and satisfaction of being loved.

It was the boast of Lady Dorinda Halwyn that her genius was too vast, her mental characteristics too resplendent, to allow of man's love existing within the range of its influence. She was a poetess. She gave the world her ideal of beauty and affection in burning verse, and she cherished the thought that her books were extensively read, and would be immortal.

"They know me!" she proudly said, whenever allusion was made to her single state of existence; "and they have not courage to propose. They feel themselves unworthy of such a heart as mine!"

Emmeline had become the companion of Lady Dorinda when she was a girl of thirteen, a mere child, who had previously been domiciled with her parents, who moved in a subordinate walk of life, being in point of fact, bakers, of a highly respectable character and fair means, by whom Halwyn House was supplied with its daily consumption of that particular commodity, or article, which they purveyed. Little Emmeline used occasionally to be sent with a favourite refection—namely, hot rolls, for the morning repast, or breakfast, of Lady Dorinda; and upon one occasion when the latter had risen from a fevered couch to put the last lines to an epic poem, "On the Extasy of the Heart-strings," whereon her genius had been long engaged extensively, and desired an audience to recite the poem to, Emmeline (her family name was Sparks) happened to come to the door with a hot roll, enshrined, as it were, in a flannel, to prevent the moist atmosphere from chilling or reducing its grateful warmth.

It was a cold, damp, cheerless morning, and there seemed no probability of company; so the happy thought occurred to Lady Dorinda Halwyn of reciting the epic poem to little Emmeline.

The child who had been masticating a green apple, with that eager delight which children take in fruit, wholesome or otherwise, on her route to the mansion, was summoned to the breakfast-parlour, a convenient apartment: the hangings were of blue damask; curtains, lace; cornice, enriched carving; carpet, Turkey; furniture, chaste mahogany, resplendent with that particular polish which is denominated French.

With much trepidation, Miss Sparks allowed herself to be deposited in an ample blue *fauteuil*. A servant in livery of blue and silver, whose presence had been induced

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by the tinkling of a silver handbell upon the table by Lady Dorinda's side, approached the child, with chocolate in a porcelain cup. The child had never tasted chocolate. She would rather have finished the green apple; which she now felt constrained to deposit secretly in her pocket.

Lady Dorinda read the poem. It occupied one hour in the recital. She was then exhausted, and in a condition of prostration with the effort. She did not perceive that Emmeline had been asleep. And as Emmeline was aroused by the emphatic tones in which the poetess approached her climax, and contrived to make it appear that she had not been asleep, Lady Dorinda complimented her as a good listener, praised her taste, and further predicted favourable things of her. Finally, putting sixpence in her hand, she was dismissed to her parents and her home.

Emmeline was frequently had in after this; and, liking the sixpences, she ventured to keep awake, from fear of losing them. From this position she was elevated to a kind of small companion to Lady Dorinda. And then—I saw and loved.

"——Alas! Love never is,
But always to be, blessed!"

Emmeline had won considerably upon the good opinion of the lady of Halwyn House—and, merit having always enemies—there were people who went so far as to say that she was artful and designing. But the bright face of my love was sufficient to disperse the calumny. She was an image of truth. And she loved me!

Moreover, it was confidently said, Lady Dorinda had bequeathed to her three thousand pounds in her will.

It is needless to describe the passionate words that were spoken, the bright dreams that were cherished by us in the course of our heart's entrancement. Emmeline was a world to me, and I was a world to Emmeline. If any accident were to happen to me during my absence in Russia, whither I was proceeding on a six months' leave of absence from the bank in which I occupied the position of cashier, Emmeline was sure she could not survive it. And for my own part, I knew that if a blow were suddenly to fall upon Emmeline, Lady Dorinda Halwyn would have to write my epitaph.

And so we parted, as above described. With mutual vows and protestations—mutual tenderness, and one small kiss of love. I tore myself away from my beloved, for the dial signified approach to the hour of one. I threw myself into the cab at the portal: and the next moment I was being driven swiftly towards the Euston station.

I could not help thinking at divers times on my journey, of a large bushy-faced man who stood in the hall of Halwyn House, as I descended the stairs with Emmeline; and who had smiled upon Emmeline. It was a peculiar smile.

But I was above jealousy. It was a pleasure to me to contemplate the prospect of three thousand pounds—Emmeline's legacy when the old lady should "shuffle off this mortal coil," and be deposited, as I may say, on the shelf, with her honoured ancestors.

Six months soon passed away; and on my return to England, the first place I called at was, of course, Halwyn House.

Judge of my horror and despair! Emmeline Sparks had married that bushy-faced man whom I had beheld smiling upon her in the hall at our parting. He was a water-rate collector. And Lady Dorinda had struck the name of Emmeline out of her will.

GIRALDA, OF FLORENCE.

Rise to some work of high and holy love,
And thou an angel's happiness shalt know:
Shalt bless the earth, while in the world above
The good begun by thee shall onward flow
In many a branching stream, and wider grow:
The seed that in these few and fleeting hours
Thy hands unsparing and unwearied sow,
Shall deck thy name with Amarathine flowers,
And yield thee fruit divine in Heav'n's immortal bowers.

To LOVE and to be loved. What a great idea of human happiness is embodied in those words! Take the converse of the proposition, and you have a mournful idea of human infelicity. To love and be unloved! There are many hearts filled with divine aspirations, passing through the world, desirous of love and never finding it. Rich in all that could make life happy, and yet neglected or forsaken—"wasting their sweetness on the desert air."

Shakespeare's *Viola*, who "never told her love, but let concealment like a worm in the bud, prey on her damask cheek," is a type of the numberless fair creatures of this earth who live and love and pass away unheeded. We mark the sadness on their cheeks, the pallid fire of their eyes; the listlessness, the distraction that mark

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their general behaviour; and sometimes physicians are called in for what is supposed to be physical infirmity; but who shall minister to a mind diseased? Who shall restore peace to the heart which love has deprived of peace? Who shall rebuild a temple where perfidy has made a heap of ruins?

Fabriccio wooed Giralda for her beauty, for her young attractions caused her to be first of all the daughters of fair Florence, "where the poet's lip and the painter's hand are most divine," and yet both fail to perpetuate upon canvass and in song, the surpassing loveliness of some few of the living forms that grace its marble palaces. Of all the matchless fair, Giralda was accounted the best; and it was deemed a mighty victory when Fabriccio won the promise of this young Italian Juno to bestow upon him her hand in marriage.

There are ardent natures which covet the beautiful, and pursue it with wonderful persistence; but no sooner is the prize achieved, than its attraction diminishes, and some new excitement draws attention elsewhere. Such a nature was Fabriccio's. He loved Giralda "as man never loved," until he found that his love was returned.

Giralda was about to become his bride. Then he became less enthusiastic; his ardour cooled: he descended from the poetry of romance to the prose of reality. Giralda perceived that her influence was declining, and resented with frowns the inconstancy of her betrothed. His passionate nature broke into violence at this, and upon the eve of their nuptials they parted.

The scandal caused by this affair alarmed the family of the lady to whom Fabriccio had now devoted himself, and her brothers sought an opportunity of demanding an explanation. So peremptory and menacing were they, that Fabriccio was surprised into a declaration of a passion for Emilia, that he did not feel, and a sudden marriage was the result.

"Love on a sudden—and a bride unblest!"

Fabriccio was rich, and Emilia comparatively poor. But the lady's desires were superior to her husband's fortune. Her extravagance was boundless. Remembrances and entreaties were alike unavailing. Emilia would neither be advised nor controlled: and the fiery nature of Fabriccio was subdued by the brothers of his bride—bold and audacious military officers, who took their sister's part in all the differences which occurred, and refused to hear a word in disparagement of her whom they believed to be perfection.

Giralda was a silent observer of the misery of her former lover. She could not but pity him, although he had by his perfidy forfeited for ever the high place he had held in her heart. She herself had much to answer for, and she knew it. In the pride of her young and wondrous beauty she had been insolent and tyrannous: but the contemplation of the unhappiness of Fabriccio and his bride inspired new ideas and emotions in her mind, and she began to think that the true happiness of life occurs from the desire to make others happy.

And from that thought a new life arose. Reflection, like a correcting angel came, and suddenly the errors of the past occurred to Giralda in their natural deformity. She had been loved for her beauty; but beauty alone is not an enduring charm for love. The stately form, the lovely features, need internal grace to secure affection. Alone and forsaken, Giralda learned life's lesson: and there were no rebuking spirits to beat back her aching heart from Eden's gate, when, as a humble suppliant she came there, with the words, "too late."

Giralda rose to works of "high and holy love." Her mental powers became developed, and her heart that had been a sealed book, even to herself, was opened. The good that she dedicated herself to accomplish to all around her, "onward flowed in many a branching stream, and wider grew." Giralda, that was once known only as the "proud," was talked of henceforth as "Giralda the good." The humanizing influence of sorrow was evident in her thoughts and deeds; and as she trod the beautiful earth, as among thornless flowers, every one regarded her with delight. Fabriccio saw her happiness, which stood in striking contrast to his own affliction; and his despair was not alleviated when he heard that one of the best and most distinguished men in Florence was about to marry Giralda.

It might have been his lot to bring out all the sweet perfections that lay hidden in the maiden's heart. But he could not appreciate the treasure which Fortune had placed in his way. It was for another to discover the value of the prize; and all the felicity obtainable by love upon this earth is enjoyed by Lodovico and Giralda, his bride.

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The Court and High Life.

The month of May has been a merry one in high life: the parties and balls were numerous and brilliant, and many of the beaux of fashion have fallen beneath the fascination of the belles, whose loveliness and attractions have been a theme of universal admiration. The birthday Drawing-room, held by the Princess of Wales, in the name of Her Majesty, was of course the great event of the month; but a quiet interest was possessed by the Court, which the Queen held in person at Buckingham Palace, and at which a select party of fashionables attended. The presentations were limited to thirty-six.

The Theatres.

Royal Italian Opera.—Mr. Gye has been very successful in his engagements for the present season, and the satisfaction of his subscribers is therefore complete. Mdlle. Orgeni has surprised and delighted her hearers by the grace of her style and the brilliancy of her vocalization, whilst those persons who fancied there could be no efficient substitute for the original *Norma*, correct the error of their opinion after seeing Mdlle. Di Vilda. This is one of the most gifted lyric artists we have heard in England for many years, and she is eminently qualified by natural gifts as well as excellent training, for the embodiment of the highest characters in the whole operatic range. Her voice is a pure soprano, possessing the softness of quality that is peculiar to the Italian character of voice, and with a power that enables her to express all the emotions and passions of the soul. Mdlle. Patti has come back with her unapproachable charms of voice and style, which give a novelty even to the well-known *Barbiere* and *Sonnambula*, and leave impressions upon every spectator, of unalloyed delight. In all her range of characters, Mdlle. Patti is excellent: and unlike some vocalists who are only great in one or two operas, this popular artiste is great in all; and this is the reason why her name in the bills is sure to attract a crowded house. Mdlle. Pauline Lucca has made another decided hit in *L'Africaine*, which has been finely reproduced.

Her Majesty's.—It was a bold experiment on the part of Mr. Mapleson to produce that fine classic opera of Gluck's, *Iphigenia in Tauris*; but its success establishes the correctness of his opinion of the public taste. The public desired novelty: they were quite familiar with the *Trovatore* and *Lucretia Borgia*, and asked for something new. They have obtained what they wished, and are well pleased. *Iphigenia in Tauris* is a great opera; great in every respect—in grandeur of incident, stateliness of harmonies, and effective combinations. It requires a company of perfect artistes to bring out its beauties, and this requirement is happily possessed at Her Majesty's Theatre, where Titiens reigns queen of song, and all around her are of corresponding character. There is no abundance of superficial tunes, such as boys whistle about the streets, and are twisted upon barrel organs; but every phase is a tune, appropriate to the sentiment in the scene. Those who have seen Mdlle. Titiens in *Medea* and *Fidelio*, will readily imagine how finished and masterly her performance is. The strength of her genius, which soars above, or trifles with, ordinary melodies, finds corresponding greatness in the strains of Gluck, which are consequently interpreted with delightful effect. She is ably supported by Mr. Santley as *Orestes*, and Signor Gardoni as *Pylades*. The band and chorus were both conscious of the importance of the work they had in hand, and they left nothing to be desired. A grand representation of the *Huguenots* brought forward Mdlle. Titiens as Valentina, Mongini as Raoul, Rokistanski as Marcello, and Mdlle. Bettleheim as Urbano. The fire and energy of Mongini awakened great applause. Mdlle. Ilma de Murska appeared in *Lucia di Lammermoor*, and added the graces of her beautiful voice and style to the attractions of the company at Her Majesty's Theatre.

The Princess's.—The return of Mr. and Mrs. Chas. Kean to England, after an absence of many years, has been taken advantage of by the manager of this fashionable theatre, still further to increase the attractiveness of the house. *Henry the Eighth* has been revived with all that splendour of scenery and perfection of acting, which has distinguished all the pieces produced under Mr. Vining's management. *Cardinal Wolsey* must be ranked among the very highest of Mr. C. Kean's impersonations, and in no part does Mrs. C. Kean appear to more advantage, than in that of *Queen Catherine*. The manner in which Shakespeare's play is produced, calls for the highest praise.

The Lyceum.—The production of *The Corsican Brothers*, has here been the event of the month, and the parts of Fabien and Louis Dei Franchi, as performed by Mr. Fechter, acquire a new interest and importance. The management has thoroughly entered into the romantic spirit which pervades this piece, and the scenery, the music, the stage arrangements, and the acting, are all of the most striking and picturesque character. The piece as produced at the Lyceum, must be pronounced an immense success.

New Adelphi.—*The Fast Family* is the title of a new comedy, produced at this theatre with distinguished success. It is an adaptation of a piece that has obtained considerable celebrity in Paris, and has for its object the exposition of the folly and dangerous tendency of that fast and free style of manners which has crept into society of late years. The satire is forcibly painted, and some of the scenes have such strong dramatic effect, that the audience listen with breathless interest, and then applaud with all their might. Mrs. Alfred Mellon and Miss Simms carry off great honours, and they are well supported by Messrs. Toole, Bedford, Phillips, and Miss Smith (a remarkably clever child), in their respective characters. *Crying Jenny and Laughing Johnny* also continue to delight their audiences at this house.

St. James's.—Miss Herbert is continuing that series of standard comedies, which has rendered her management of this house so remarkably successful. *The Rivals* has lately been produced, and rarely has Sheridan's favourite comedy been acted to more perfection. The company at this theatre is admirably adapted for the performance of these pieces, and Miss Herbert especially is seen to great advantage, and displays talents of a very high order.

The Strand.—Here the best burlesque which Mr. Burnand has ever written, is nightly filling this elegant little theatre. *Paris, or Vive Lempriere*, is full of the choicest puns, and abounds in rich humour, and acted as it is by the best burlesque company in London, creates the most unbounded applause. The production of Sheridan Knowle's play must be pronounced a most decided success.

Haymarket.—In the new comedy by Mr. Westland Marston, called the *Favourite of Fortune*, the dialogue is very spirited, but the plot is of the slightest possible description, and would perhaps be more suited to a shorter piece. The management has lately been somewhat unfortunate in the selection of its pieces, and the performances in consequence have decreased in interest. The brilliant talents of Mr. Sothern, might we think be employed to more advantage, than in the performance of a character, which is little more than that of the conventional "walking gentleman."

Don't expect to be called a good fellow a moment longer than you consent to do precisely what other people wish you to do.

Why is the world like a piano?—Because it is full of sharps and flats.

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Le Monde Élégant

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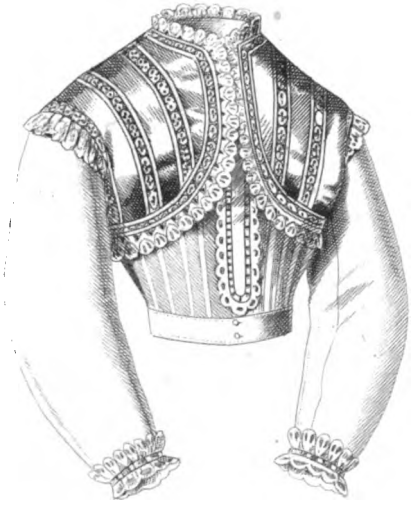
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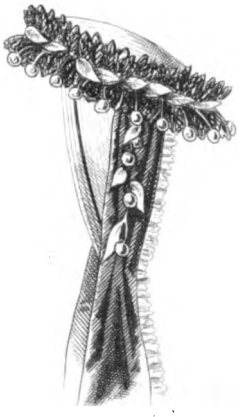


















July 1860

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THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 511. JULY, 1866. VOL. 42.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress of white French muslin, with large scarlet spots. *Casaque* or tight fitting Paletot of scarlet silk, covered by a second *Casaque* of black lace, which entirely covers the scarlet one, except the sleeves. *Mandarin* bonnet of fancy straw, with a garland of field flowers at the back.

PROMENADE COSTUME.

Fig. 2.—Dress *à deux jupes*, the first skirt of fawn-coloured silk. The second skirt is of blue silk; it has openings at the side, fastening by large "*Campana*" or Cameo buttons. The bottom corners of these openings are rounded off, and the edges are all bordered by a band of white silk, which is edged with blue pipings where it is against the fawn-coloured silk, and with fawn-colored piping where it is next the blue silk. *Casaque* of fawn-coloured silk, edged with the white silk and piping, and having an opening at the sides to match the second skirt. Three *Campana* buttons are placed on each shoulder, and two just above the cuffs, which are of blue silk like the second skirt. Leghorn hat, trimmed with roses and pink ribbon.

This costume is from the MAISON GALLOIS GIGNOUX et Co., *Boulevard de la Madeleine.*

EMPIRE COSTUME FOR HOME.

Fig. 3.—Dress of pearl-grey silk, the skirt having the bottom cut out in pointed tabs, with a bias band of pink silk laid underneath, so as to imitate an under-skirt. The body has the waist very short, with waistbelt of pink silk, fastening on the left side by a bow with long streamers: it is rather low, and has a square opening in the *Watteau* style, this opening being edged round with a *râching* of pink silk. The sleeves are of pink silk, and have at the top and elbow *bouffants* of grey silk, each headed by a vandyked band of pink silk. *Chemisette* of white plaited muslin, with a pink *râching* round the neck.

This elegant dress is from the MAISON GAGELIN, *Rue Richelieu.*

PLATE THE SECOND.

MORNING COSTUME.

Fig. 1.—Dress of white muslin, printed *à disposition*, that is to say, having the pattern on the skirt, body, and sleeves, printed in the material. The skirt is quite plain at front, has a little fulness at the sides, and a good deal of fulness at the back, where it forms a train. The body is plain and high, with round waist and waistbelt of pink silk, fastened in front by a filagree-silver ornament.

This dress is from the COMPAGNIE LYONNAISE, *Boulevard des Capucines.*

PROMENADE COSTUME.

Fig. 2.—Suit of white muslin. A little above the bottom of skirt is a row of pink ribbon, headed by a narrow straw fringe. The front, back, and sides of skirt, are trimmed by groups of square ornaments, composed of bands of Cluny lace, laid over pink silk: between each of these groups of ornaments, is placed a bow of pink ribbon, with streamers fastened by a small straw buckle. The tight-fitting *Paletot* is of course trimmed to correspond with the skirt. *Lamballe* bonnet, with maize-colored strings, and trimmed with small damask rose-leaves.

This costume is from the MAISON GALLOIS GIGNOUX et Co.

PROMENADE COSTUME.

Fig. 3.—Dress of striped silk, the ground

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white, and the stripes blue and black alternately. Low body and short sleeves of black silk, having the waist round, and forming a large Postillion or Habit skirt at the back. It fastens in the front by *cerise* buttons, and all the edges are finished by a narrow bias band of black silk, piped on each side with *cerise*, and having at the outside edge a frilling of narrow *guipure* lace. The sleeve is formed entirely of these silk bands and *cerise* pipings, which are fastened at the top and bottom only, thus forming slashes, through which the white sleeve of the *chemisette* is seen, Hat of white straw, trimmed with roses, and black ribbon piped with *cerise*.

This costume is by the MAISON EDME-PARIS, *Boulevard des Capucines*.

PLATE THE THIRD.

PROMENADE COSTUME.

Fig. 1.—Dress of rich white silk, having rose-coloured spots upon it shaded with black. Tight-fitting *Paletot* of black silk, edged all round with white *guipure* lace: this lace (which is also called Cluny lace) is used as an edging for the collar, and is carried down the fronts at a little distance from the edge, gradually widening in distance as it approaches the bottom, where it is carried up, so as to *imitate* a pointed tab fastened by a button. These imitation tabs are continued at intervals all round the skirt. Pointed cuffs, fastened by a button, and edged at the top by a Cluny lace. Leghorn bonnet, trimmed with roses, wheat-ears, and black ribbon.

The *Paletot* is from the MAISON BOUDET, *Boulevard de la Madeleine*.

COSTUME FOR HOME.

Fig. 2.—Dress of dove-coloured *Lenos*. It is of the *Princesse* form, cut without seam at waist, and the skirt being made without plaits. The skirt is trimmed at the sides by rows of mauve ribbon, covered with *guipure* or Cluny insertion: two of these join the *ceinture*, and the other three terminate in *rosettes*, placed on the first side seam of the skirt. The back is ornamented by three of these bands on each side, terminating some little distance below the waist, in *rosettes* of mauve silk and Cluny lace. The body is plain and high, with round waistbelt of mauve ribbon, covered by the white lace; and the fronts, the *epaulettes*, and cuffs, are trimmed to correspond.

This dress is from the MAISON PARIS ET CARPENTIER, *Boulevard des Capucines*.

YOUNG LADY'S COSTUME.

Fig. 3.—Suit of grey and white striped silk, the skirt trimmed by three rows of very narrow blue and white checkered ribbon. The *Paletot* is tight-fitting, and has a *ceinture* fastened on the left side by a blue and white *rosette*: the bottoms of skirt and sleeves, are edged by two rows of the checkered ribbon, and the fronts are trimmed *en Mousquetaire* by ten rows of the same, each row fastened at the end by a blue button: the sleeves are trimmed to correspond. Leghorn hat, trimmed with field flowers.

This pretty Suit is from the MAISON LECLERC, *Boulevard des Italiens*.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress *à deux jupes*: the first skirt of blue silk, and the second of *tarlatane*. This second skirt is caught up intervals, by groups of large *Marguerites* and fern-leaves, placed one above another in threes, so as to give the effect of three skirts of *tarlatane*. The body is without sleeves, and has the waist round: it has a drapery of blue *tûlle*, with a *Marguerite* in front, and one on each shoulder. Headdress of blue ribbon and *Marguerites*.

This *toilette* is by MME. CARPENTIER, *rue Louis Grand*.

BALL OR EVENING COSTUME.

Fig. 2.—*Tunique* of rich white silk or satin, edged all round with a narrow garland of ivy-leaves. The *tublier* or space in front of the *tunic*, is of rose-coloured silk, forming a *Suissesse* point at the top, and having at the bottom edge a *bouillon* of pink *tûlle*. Above this *bouillon*, is a deep white lace flounce, forming large fluted plaits, and headed by a garland of ivy, placed about an inch below the top of lace, and gathering it up into an *eventail* at the top of each plait. *Chemisette* of fluted muslin, with short sleeves of *tûlle bouillonnée*. Headdress of ivy-leaves and pink ribbon.

This dress is from the MAISON FAUVET, *Rue de Menars*.

PROMENADE COSTUME.

Fig. 3.—Dress of violet silk or Poplin. *Paletot* of black silk, cut so as slightly to define the waist. Its great novelty is, that it is dotted all over by small jet beads, and

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the edges are all trimmed by a narrow jet fringe. The fronts are fastened by three pairs of buttons and loops of silk cord. Five rows of narrow *passementerie*, enriched with jet, are carried round the neck; are then fastened by a jet *agrafe* placed just below the top button, and are continued down the fronts, terminating a little distance from the bottom of skirts, in handsome silk tassels. The tops of sleeves are trimmed to correspond. Hat of black straw, trimmed with wild roses, and bound with black braid.

This *Paletot* is from the MAISON EDME-PARIS.

PLATE THE FIFTH.

No. 1 is a BONNET of white chip, of the *Fanchon* form. It is trimmed by a garland of grapes and vine leaves, and has strings of sea-green silk. In front a group of grapes and vine-leaves, with fullings of green ribbon. This bonnet, and also Nos. 4 and 5, are by Mmes. BRIE et GEOFFRIN, *Rue Richelieu*.

No. 2 is a white chip BONNET, of the *Benoiton* form. The strings are of broad white silk; they pass right across the top of bonnet, and are fastened in the centre by a white chip *rosette:* in front of this there is a group of small roses, with buds and leaves. Small *blonde* cap, with a rose in the centre, and from this rose a narrow garland of rose-leaves is carried round the bonnet. *Brides* of white *blonde*, ornamented by small roses, accompanying the strings. This bonnet is by Mme. BERCOT, 15, *Rue des Martyrs*.

No. 3 is a BENOITON BONNET of fancy straw, edged all round by a fluting of *ponceau* velvet, having between each flute a long crystal ornament or pendant. In front and at the back, are large branches of *Marguerites*. Strings of *ponceau* velvet. This bonnet is by Mme. BOIREAU, *Boulevard Montmatre*.

No. 4 is a BONNET of black *tûlle*: it is of the *Benoiton* form, and is bordered all round by a *rûching* of black lace, having large *Marguerites* placed upon it at intervals. At the top a group of *Marguerites*. Strings of black silk, ornamented by fancy white flowers.

No. 5 is a Leghorn HAT, edged round with narrow lace. Large plume of Ostrich feathers. At the back are tassels of fancy straw, with crystal tips.

No. 6 is a CANEZOUS of white muslin. *Figaro* or *Senorita* Jacket of blue silk, edged round with a row of white *guipure* lace, and having a white insertion laid on the edge of silk. Two rows of the insertion are placed across the shoulders, *à bretelles*, and another row is carried round the armhole. *Epaulettes* of white lace, Mme. HADANCOURT, *Boulevard des Capucines*, is the designer of the Jacket and *Canezous*.

No. 7 is a HAT of white chip: the under side of the brim is covered by fullings of white *tûlle*, laced across with narrow black velvet. Round the crown is a band of narrow black velvet, dotted at intervals by buttercups. In front a group of large buttercups and leaves. It is by Mme. ESTHER, *Rue Richelieu*.

No. 8 is a CHEMISETTE of plaited muslin, edged by a narrow white lace, with a heading of blue ribbon. The fronts are double-breasted, and are made *à révers*.

No. 9 is a Leghorn BONNET, of the *Benoiton* shape. The edge is cut out in squares *à la Grecque*, and trimmed by a narrow black velvet, forming a Greek border. Strings of green ribbon, carried right across the head: at the left side a large rose with buds and fancy leaves, and a smaller rose in front. This bonnet is by Mme. MARIA BOIREAU, *Boulevard Montmatre*.

No. 10 is a fancy Crinoline BONNET, edged round by groups of roses and forget-me-nots, with fullings of white *tûlle*. Strings of blue silk, edged with narrow white lace. Cap of white *tûlle*, *bouillonée* and ornamented with forget-me-nots. It is by Mme. MARIE LEMAITRE, *Boulevard des Italiens*.

No. 11 is a white chip BONNET of the *Fanchon* shape. It has round the top a wreath or coronet, formed of a *rûching* of black lace, and having in the centre a row of cherry-leaves, with pendants imitating cherries. Strings of black ribbon, with a quilling of narrow white ribbon at one one edge. It is by Mme. LEBLANC-NEY, *Rue des Martyrs*.

No. 12 is a BONNET of white and black fancy Crinoline. At the top is a large group of field flowers, comprising poppies, corn-flowers, *Marguerites*, wheat-ears, buttercups, and fancy grass. A smaller group of field flowers supplies the place of cap. Strings of black ribbon, with a narrow garland of small field-flowers. Mmes. PAILLARD et PRIEUX, *Passage des Princes*, are the designers of this bonnet.

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Observations

ON

LONDON AND PARISIAN FASHIONS

FOR JULY, 1866.

THE London and Parisian seasons are now in their full splendour. Everywhere we see the most superb toilettes. The late brilliant weather, with the International Flower Show and other floral exhibitions, have fully developed the most exquisite novelties in Ladies' Costume.

Dresses are now beginning to be worn without any plaits at all round the waist: they are gored even in the back breadths, and having rather long trains. This style necessitates the steel jupon, to be made with the loops only reaching about half way up the dress.

Dresses for the sea-side however, will still have the skirts made with plaits, but will be looped up to show the handsome petticoat worn underneath.

Light muslin skirts are gored, but still have a few plaits, especially at the sides and back.

Dress bodies generally have the waists round and rather short: the open Watteau style of body is in great favour.

For outdoor wear, the short tight-fitting *Paletot* is exceedingly fashionable, and it is rare that we see any other style worn. We may however, make an exception in favour of the short square *Paletot*, called the *Veste-Marine*, which is most fashionable for the sea-side.

Suits are still worn, but the *Paletots* are always tight-fitting, and have their skirts cut in various forms.

The lace now so fashionable in England for trimming dresses, *paletots*, &c., and called "*Cluny* lace," is what we have given in our plates for some time, and is generally known in France as *guipure* lace.

One of the greatest Parisian novelties in black silk *Paletots*, is that given on the 3rd figure of our 4th Plate: it is dotted all over with small jet beads, and has a very brilliant effect.

This season the Balls and Parties in the Fashionable World, have been unusually numerous, and the greatest novelties in Evening toilettes are shown on our 4th Plate. The white *Tunique* edged with small ivy leaves, and having a long train, is one of the most elegant and novel styles.

The most striking novelties in bonnets, are of the *Benoiton* shape; it is nearly round and very small, measuring about 8 inches from back to front, and 7 inches from side to side: the appearance of this style when worn, is shown on the 1st figure of our 3rd Plate, and we have given a great variety of them on the 5th Plate. Of course they are as yet only worn for Carriage Costume, Flower-shows, Fêtes, &c. This style of bonnet requires the hair to be carefully dressed, in some of the numerous elegant styles, shown on our Plates of Costumes.

The *Fanchon* shape of bonnet is also very small, and has long pointed ears, which however are nearly covered by the strings.

The *Lamballe* bonnet shown on the 2nd figure of our 2nd Plate, is in form something between the *Fanchon* and *Benoiton*: the ears being extremely short and rounded off.

The large bow formerly worn under the chin is gradually disappearing; the strings being fastened by a brooch or a flower.

We had thought of giving flat paper patterns of these three styles of bonnet, but on consideration we found they would be difficult for our subscribers to understand, without seeing the made-up models.

The Round Hats with brims of various widths, are still fashionable for Home, the Country, or the Seaside.

THE FULL-SIZED PATTERNS.

*** *These patterns may be depended upon, as being an* EXCELLENT FIT, *and of the newest style. In cutting out,* NO ALLOWANCES *are to be given for seams.*

WE have this month presented our Subscribers with TWO FULL-SIZED PATTERNS.

The first is that of the open *Watteau* BODY FOR A DRESS, shown on the 3rd figure of our 1st Plate. It is for a lady of good figure, measuring about 33 inches round the chest. We have given the back, side-body, and forepart; any style of sleeve may be added according to taste. A *chemisette* of white muslin should of course be worn underneath. This style of dress body, is very fashionable for the Summer season.

The second pattern is that of a LOOSE-FITTING PALETOT, FOR A LITTLE GIRL about four or five years of age. It is admirably adapted for Sea-side wear or the Country, and will be found a most useful pattern. We have given the back and forepart only. The usual close-fitting style of sleeve should be used.

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CLARISSA:

A RECOLLECTION OF MY LOVE DAYS.

"——There's nothing like a woman's wit;
I mean a true, good woman's."—*Old Play.*

THE story I am about to relate occurred some fifty years ago. The world has seen changes since that time. I am myself an example of change. Fifty years ago I was a sprightly, earnest, and courageous young man. A young man with the world before me, and my fortune to seek. I was the youngest son of a country curate, and the pecuniary means of country curates are not so abundant as to provide for their sons in the way their education induces them to aspire to. In simple terms, I had my fortune to seek. I became a junior clerk in the great mercantile house of—but there is no occasion to mention names.

I am now the second partner in that firm. I entered the house with no further recommendation than my father's good name. That good name was an inheritance I resolved to maintain; and the resolution made my fortune. The very honesty and integrity of my nature, however, marked me as the prey of designing villainy. Is it altogether superstitious to believe that over those who conquer self, and sincerely do their duty, a good Providence is watchful? Prosperity is the fruit of my belief.

I was but twenty years old when I fell in love with Clarissa Gray. Clarissa is an old-fashioned name now, but it was chosen then as a baptismal appellation for persons of high distinction. *My* Clarissa was extremely beautiful:

"There was large meaning in her eyes,
For they were love's unclouded deeps;
There rich desires half-hidden lay,
For there the heart's best likeness sleeps."

It was rather foolish to think of love, for my income was insufficient to sustain even the moderate pleasures of imagination; but I *did* love: in point of fact, I may say at this period of life (and Clarissa, darling, lies under the willow in the churchyard where she had played in infancy) *we* loved. It is a singular thing to me to see Clarissa's granddaughter—an angel seven years old—lying at my feet asleep, as I write these lines—one of her arms around the great St. Bernard dog (which I love, because Clarissa loved it) asleep also on the rug by my fireside—and to reflect upon the circumstance to which my good fortune is owing.

My son, Reginald, is junior partner in the firm with myself, and *his* wife lies by the side of my own. My son and myself are partners in sorrow. We never said we *never* would marry again; but we are widowers still. Reginald has been alone with me for five years and more, and I have been a widower—I tremble when I think of the number of years that have passed over my head since the soul of my life expired!

This is all by the way. Little Clara (they would not call her Clarissa, because that name had become unfashionable when she was born, and her own mother's name was Joannah; so a compromise was made, and I was to stand godfather) is asleep on the great tiger-rug before the fire, and she clutches at the knee of her grandfather, as though in sleep she loved him. Somehow, this clutching at my knee by little Clara whom you need not be told I love very much) has revived old memories; and all that passed on *that* night comes up as though it occurred but yesterday.

Being only junior clerk, a good deal of the troublesome business devolved upon me to perform—that is to say, I had to look after the office when the seniors were gone, to see the books deposited in their places in the chest, and the keys conveyed to the head cashier; to be sure that the porters had duly attended to the fastenings of the doors, and that every precaution had been taken to prevent the intrusion of dishonest persons in the night.

There had been for some time a vague rumour floating through the office, traceable to no authority, that the second partner, whom I shall designate by the name of Molton, had been somewhat compromised in a trust affair, and which had occasioned him much vexation. He had been empowered by a marriage settlement, to lend a portion of a wife's property to her husband, Lieut. Campson, and deceived by the artfulness of the latter, he had exceeded his powers, and both lady and husband having reconciled their differences, were proceeding against Mr. Molton.

One fair summer evening, I was about to leave the office, having seen that everything was right, when a knock came at the side door, and on its being answered, a lady appeared in a state of considerable excitement, desiring to see Mr. Molton. The porter informed her that the gentleman had some hours previously left for his house at Hampstead; whereupon her agitation became extreme. She represented that she had valu-

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able property in her possession at that moment, which she wished to deposit in our house for security.

Although the servants were all expressly ordered to allow no communication whatever to take place through them after office hours, the excitement of this strange lady had so much influence as to lead them to state that one of the clerks was still in the office; whereupon she begged permission to see me.

I remonstrated with the porter by whom this information was conveyed: but when it was stated that the matter had some reference to Mr. Molton, I conceived the possibility of becoming useful to one of my principals, and thereupon desired that the lady might be shown into the office.

It must be premised that I was alone. All the lights had been extinguished but one. There was a candle burning in the manager's room, which opened into the office, and had another door of communication with the entrance hall and vestibule. A small window, over which a curtain depended, enabled the principals who occupied that room during business hours, to see what was passing at the clerks' desks, without being observed themselves.

It is necessary that these particulars should be stated, to enable the reader to comprehend what afterwards transpired.

The lady who was introduced to me was a person of elegant appearance. She was attired in a style that betokened affluence, and her manner was soft and engaging. She was much distressed, she said, at not having found Mr. Molton there, as she had expected, from an engagement he had made with her that he would be. I had no doubt heard, she said, of her troubles with her husband, Lieut. Campson, which Mr. Molton had nobly endeavoured to alleviate; and as the latter had advanced money beyond what he had a right to do, she had at great personal sacrifices borrowed from friends the requisite amount to make the deficiency good. She knew, she further intimated, that our house was embarrassed by what Mr. Molton had done, and that the news having spread abroad, there was likely to be a considerable pressure upon our means on the following day, and she had therefore hurried down with the money, seven thousand pounds in all, which she was anxious to place in my hands.

The evident interest which the lady took in the prosperity of our house, greatly prepossessed me in her favour, and her statement so perfectly agreed with what I had heard mysteriously rumoured in the establishment, that I concluded I should be the means of rendering an immense service to my principals by taking charge of the money.

The lady—Mrs. Campson—was pleased to compliment me upon the anxiety which I displayed—for I had taken charge of the bag wherein she described the notes and gold were contained, and had desired her to seal with her own hand the tape by which the treasure was tied. She also commended my caution when I rang for the porter to bring sealing-wax, for, she observed, "It is very thoughtful and prudent in a young man not to leave any one in the office alone." But that was in reality no merit of mine. For I had observed just before, the curtain over the little window was moved, and concluding that the servant was in the room listening, I called to him in order to let him know I was aware of his presence.

At length Mrs. Campson said she hoped there was a sufficient guard over the house, as I seemed about to leave the bag upon the bank counter, otherwise it might chance to be stolen.

"O dear, madam," I replied with some degree of confidence, "it will not be left there all night, I assure you."

"Where will you put it, then?" asked the lady, with a careless air, drawing on a tight-fitting glove at the same time, which displayed the perfect symmetry of her fingers.

"Excuse me, madam," I replied; "that is one of the private matters of our house."

Mrs. Campson smiled, and asked pardon.

"But I should think some men ought to sleep in the house," she observed, after a few moments' pulling at the glove.

"The watchman is always here," I replied, "and since you have placed so large a sum as this in my hands, I feel it incumbent upon myself not to leave the house to-night."

"Indeed!" exclaimed the lady quickly, and she seemed surprised, and for the moment I thought disappointed.

"It will be a pity," she after a few moments' silence observed, "to separate you from your beloved this evening. I know what it is to love, and what pain even a few hours' deprivation occasions to those who truly love."

This was said with such a mournful tone, that I could not help pitying the lady with whose own sad story I had become acquainted, and to which the sighs which accompa-

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nied her words seemed to have reference. But then it occurred to me that Clarissa and myself had kept our intimacy so closely secret, that it had seemed to us no other earthly being was acquainted with the circumstance. How was it possible this stranger could have discovered it?

The lady observed my perplexity, and it appeared to afford her amusement. She said laughingly, "Aha! you lovers fancy nobody can fathom your secret, when all the world is aware of it!" She laughed immoderately, so that I became amused also, and when I heard a strange and apparently stifled cry, as I thought, from Bynks the porter, I was too much intent upon the drollery of my love affair being detected, to pay much heed to that. Indeed, I thought Bynks had, whilst listening, fallen over a chair in the manager's room; and if he had hurt himself I concluded that he had met with his deserts.

Mrs. Campson, walking about the office enjoying her little joke about me and Clarissa, and puzzling me to find out how she had discovered our engagement, had at last come behind the counter where no strangers were ever allowed to be, and I was very much disconcerted. I did not like to offend a friend of Mr. Molton's, but it was my duty to remove the lady: therefore I mildly represented that she must leave the office or remain on the other side.

She refused to do either, but remained laughing immoderately at my rigid sense of duty. "Why," said she, suddenly seizing my wrist with an iron-like grasp, "if you considered me a burglar, you could not be more severe."

"I did not like the feel of her strong hand upon my wrist.

"Now, *if* I were a burglar," she said, and her words seemed to have a terrible meaning, "what could you do, my friend?"

I felt that I could do nothing but call the porter. And I did call him, but he replied not. Mrs. Campson only looked in my face and laughed.

I called still louder, and still louder rose the lady's laughter. In the politest manner possible, she forced me back into a chair: and whilst I was gazing at her face in amazement, the office door opened, and in came Clarissa!

"Hey-day!" she exclaimed; "What! you have a lady here?"

"And who are you?" cried Mrs. Campson, suddenly leaving me and turning upon Clarissa. "How did you come here?"

"I found the street door open——"

"The street door open!" I cried, "there is some mischief then."

I was rushing towards the door, when Mrs. Campson again seized me, and without saying a word, put a whistle to her mouth, and blew it.

The next moment, two ill-looking ruffians darted out of the manager's room, and were making their escape by the front door, when they were arrested by Clarissa's father and brother, who with some constables were stationed there.

The fact was, Clarissa watching for me on the opposite side of the street, had seen the pretended Mrs. Campson enter the house, afterwards the two ruffians. Her quick imagination led her to the conclusion that some wicked act was in progress, and without a moment's delay she had summoned her father and brother, who with the constables arrived just in time to secure the burglars, who had seized and gagged the porter in the manager's room, broken open the safe and secured, ready to carry off, an immense sum in notes and gold, when Clarissa arrived to defeat their purpose.

The story of Mr. Molton's connection with Lieut. Campson and his wife was false, and had been put in circulation by a contrivance of the burglars, preparatory to their contemplated purpose. The pretended Mrs. Campson was an accomplice of the rogues, and the bag which she brought was found to be filled with stones and leather shavings.

The burglars were all brought to trial and convicted. Clarissa let me have the honour of the discovery, and I was advanced in the bank forthwith. Thereby I was enabled to marry Clarissa; and I advanced in fortune from that day: but fortune is no compensation for the loss of the loved one, through whose sagacity and courage it was obtained.

HEROIC WOMEN.—Browella *heide*, or *heath*, is a plain in the province of Smaland, in Sweden, celebrated for being the place where the Danes were totally routed by the heroine, Blenda, who commanded the Smaland women in defence of their husbands, who were engaged in another expedition. As a recompense for their bravery, the women of Smaland were honoured with extraordinary privileges, and wore a kind of martial headdress: and they have still an equal share of inheritance with the men.

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The Court and High Life.

Prince Alfred has been created Duke of Edinburgh.

The Prince and Princess of Wales have partaken of the gaieties of the season, and attended several brilliant assemblages. The Princess has also held a Drawing-room at St. James's, by command of the Queen, which was numerously attended. Her Majesty has held a Court in person, at Buckingham Palace, at which several presentations took place.

The great event of the month of June was the marriage of Her Royal Highness the Princess Mary of Cambridge to the Prince de Teck, solemnized at Kew, in the presence of a royal and brilliant assemblage. The young bridegroom has made a most favourable impression upon the British public since his arrival in this country; and the amiability of the illustrious bride is well known to all, so that the marriage cannot fail to be a happy one.

The Theatres.

Her Majesty's.—A great feature in the performances here was constituted by the production of Mozart's grand romantic opera of *Il Flauto Magico*, in that careful and efficient style for which Mr. Mapleson is winning a great reputation. The music of this opera is extremely beautiful, but it is full of difficulties, and which only a commendable spirit and resolution on the part of the performers could get over. All the company appeared inspired with a determination to achieve a triumph, and they succeeded to perfection. The extraordinary voice and brilliant style of Mdlle. Ilma de Murska, render her a most delightful representative of Astrifiammante, the queen of night; all the high and intricate passages of the music being given with an ease and purity of intonation eliciting great applause. Pamina is beautifully sung by Madame Harriers Wippern, and Tamino has a becoming representative in Signor Gardoni. All the other parts are sustained with corresponding ability, and the orchestra and chorus are perfect. Mozart's other grand opera, *Il Don Giovanni*, is also finely given at this house. Titiens, Harriers Wippern, Sinico, Santley, or Gassier, and Scalese, being comprehended in the caste. The reproduction of Meyerbeer's *Dinorah* has enabled us to witness Mdlle. Ilma de Murska's representation of the heroine, which is exceedingly graceful and effective. Weber's *Oberon* is also added to the list of excellent operas represented at Her Majesty's Theatre.

Royal Italian Opera.—Mr. Gye has now brought forward the entire strength of his company, and he has secured a first-rate artiste in Madame Vilda, whose impersonation of Lucrezia Borgia has fully confirmed the impression created by her fine performance of Norma. The opera of *Lucrezia Borgia* is throughout remarkably well supported; Ronconi sustaining the character of the Duke with great tragic power, Mdlle. Biancolini that of Maffeo Orsini with admirable expression, and Mario singing with all his wonted sweetness as Gennaro. Donizetti's *L'Elisir d'Aurore* has been represented in a matchless style of excellence. We have had Auber's *Fra Diavolo*, with Mdlle. Paulina Lucca in *Zerlina*; and a revival of Meyerbeer's grand opera of *L'Etoile du Nord*, with Adelina Patti as Catterina, Madame Sherrington as Prascovia, Signor Naudin as Danilowitz, and M. Faure as Pietro.

Princess's.—Mr. Charles Kean's *Louis XI.* is one of the finest of this actor's impersonations, and it so thoroughly illustrates the historical records of the time, that it may be pronounced instructive as well as dramatically effective. The stage may well be considered a school, in which the highest moral lessons are taught, when it is distinguished by such representations as this. The engagement of Mr. and Mrs. Kean has proved advantageous to the management, as well as delightful to the public; and the result shows that Mr. Vining is quite right in thinking good plays well acted are the best of all attractions.

Lyceum.—The style in which Mr. Fechter has produced *The Corsican Brothers*, demands high praise. The scene of the duel in the snow, is the finest of those exploits of scenic skill for which this house is becoming famous. The ball at the opera is another splendid spectacle; and the spectral effects are admirably arranged. Mr. Fechter enacts the parts of the twin brothers with touching pathos and energy, and elicits great applause. Miss Henrade, Mr. Vezin, Mr. Jordan, &c., also deserve favourable mention, for their successful acting in this piece. Another version of the story upon which the comedy of *David Garrick* is founded, has been produced here under the title of *Doctor Davey*; Mr. Herman Vezin sustaining the part of Garrick with gentlemanly ease and feeling. Miss Henrade as the stage-struck young lady, also plays very nicely and pleasingly.

The New Adelphi.—Here the *Fast Family* is proving immensely successful. The plot is one of unusual interest, and the whole of the Adelphi company (including Messrs. Toole, Phillips, Paul Bedford, and Mrs. A. Mellon) is employed in giving due effect to this piece, and it is placed upon the stage in the most perfect manner. The Spanish Dancers in *La Flor di Sevilla*, with the additional attraction of Messrs. Toole and Paul Bedford in some of their favourite farces, complete one of the best programmes of the season. Offenbach's burlesque, *La Belle Helene* is now in rehearsal, and will we understand, shortly be produced.

St. James's.—Sheridan's comedy of *The Rivals*, is proving highly attractive at this house. Miss Herbert's company is well adapted for the performance of these standard comedies. *The Rivals* must be pronounced one of the most successful of Miss Herbert's revivals.

The Strand.—Sheridan Knowles's posthumous play of *Alexina, or True unto Death*, must be ranked among the best of Mr. Knowles's productions, and could not be better acted, than it is by the talented artists who have gained so high a reputation for this fashionable little theatre. Mr. Burnand's spirited burlesque of *Paris, or Vive Lempriere*, still keeps its place in the bills, and is so great a favourite that it is likely to do so for some time.

Flattery.—Flattery is a compound of falsehood, selfishness, servility, and ill-manners. Any one of these qualities is enough to make a character thoroughly odious. Who, then, would be the person, or have any concern with him, whose mind is deformed by four such vices?

"Presently."—Never say you will do *presently* what your reason or conscience tells you should be done *now*. No man ever shaped his own destiny, or the destinies of others, wisely and well, who dealt much in "presentlies." Nature never postpones. When the time arrives for the buds to open, they open—for the leaves to fall, they fall. Look upward! the shining worlds never put off their rising or their setting. Procrastination among the stars might involve the destruction of innumerable systems. Man, however, being a free agent, can postpone the performance of his duty; and he does so, frequently, to his own destruction. But in three cases out of five, *presently* is *too late*.

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August 1861 — Plate 1

Le Monde Élégant

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August 1866

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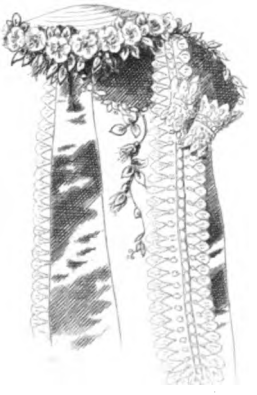




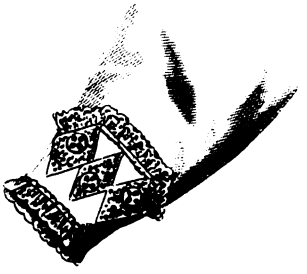














August 1850

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THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

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Description Of the Plates of Costumes.

PLATE THE FIRST.

SEA-SIDE COSTUME.

Fig. 1.—Dress *à deux jupes*: the under skirt of purple silk, trimmed at a little distance from the bottom by two narrow bands of black silk, having between them a row of jet beads. The second skirt is of grey silk, and is caught up at intervals by tabs of violet silk, edged round with black piping, and ornamented with jet beads; these tabs are rounded at the bottom, and are of trefoil shape at the top. The body and sleeves are trimmed with the jet beads and black piping, and the fronts close by a row of jet buttons, with a band of black silk on each side the opening. *Capeline or Mantelet* of *cerise Cachemire*: it has all the edges bordered by two rows *Cluny* lace about an inch wide, and ¾ of an inch apart; the space between these two rows of lace being enriched in the centre by a narrow braiding either of gold or straw. This *Mantelet* is rounded at the back, and forms long points in front, terminating in parti-colored tassels. The hood is very large: it fastens in front by a cord and tassels, and has another tassel at the back. Three-cornered Hat of Leghorn straw, trimmed with violet ribbon, and having in front a jet *aigrette*, a violet tuft, and a white plume.

It is from the MAISON EDME-PARIS, *boulevard de la Madeleine.*

PROMENADE COSTUME FOR THE SEA-SIDE OR THE COUNTRY.

Fig. 2.—Petticoat of plain scarlet flannel. Suit of white material, with very narrow black or brown stripes; the skirt is looped up at intervals, by scalloped bands of scarlet flannel or silk, reaching to the waist of the dress. These bands are edged with black braid, and are ornamented by single rows of jet or steel buttons. The *Paletot* is very short, and quite tight-fitting: it is scalloped or waved at the bottom edge, and is trimmed by scarlet bands like those on the skirt, but narrower. Scarlet *ceinture*, edged with black braid. Ornamental cuffs of scarlet silk or flannel, edged with black braid. Pointed hood, lined with scarlet, and having small *revers* fastened by jet or steel buttons, and edged with a narrow band of scarlet and black braid. Hat of white straw, trimmed with black velvet and scarlet feathers; straw tassels at the back.

This elegant costume is from the MAISON PARIS ET CARPENTIER, *Boulevard des Capucines.*

YOUNG LADY'S COSTUME.

Fig. 3.—Dress of drab or fawn-colored silk, the bottom of skirt bound with a blue silk ribbon. Double-breasted Jacket-body, fastened by blue buttons, and having *revers* of blue silk: it has a short skirt or *basque*, cut in pointed tabs, and edged with the blue binding. *Capeline* of blue silk, trimmed with black velvet.

This costume is from the MAISON LECLERC, *boulevard des Italiens.*

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Suit of rich green silk, the skirt having an opening in front from top to bottom, fastened by fancy silk buttons: it is gored, so as to be nearly without fulness at the back and sides, and has a few large plaits at the back only. Tight-fitting *paletot*, fastened by buttons like those on the skirt, and having all the edges trimmed with a white and green silk cord: *ceinture* edged on both sides with the same

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cord. The skirt is very short in front and at back, and forms long points at the sides, where it is left open as far as the waist: there is a silk tassel at each point. The seams of the armholes are covered by the cord, and on each shoulder are three loops of cord, with tassels of floss silk. Leghorn Bonnet, trimmed with roses, and lappets of white lace: narrow strings of white silk.

This suit is from the MAISON PARIS ET CARPENTIER, *boulevard des Capucines.*

SEA-SIDE COSTUME.

Fig. 2.—Dress of Napoleon blue silk, the skirt without trimming. Short square-cut *Paletot*, called the *Veste-Marinière.* It is of white flannel, printed with *cerise* spots: the skirt is short and the edges are all cut in scallops: these scallops being bound with *cerise* braid: pointed hood trimmed with *cerise* braid, worked in an Austrian knot at the back. The point of hood is ornamented by two floss silk tassels, to match the colors of the *Veste.* Hat of white straw, trimmed with *cerise* ribbon.

This *toilette* is from the VILLE DE CORINTHE, *Rue de la Chaussée d'Antin.*

CROQUET COSTUME.

Fig. 3.—Skirt of striped Cashmere or flannel, looped up at intervals by pointed tabs of red flannel, edged with narrow black velvet, and having in the centre of each tab, a black tassel, fastened by a gold ornament. Narrow black and white striped petticoat, trimmed by a broad band of black velvet, which is crossed at intervals by pointed tabs of red flannel: these tabs are edged with black velvet, and have a black button in each. A narrow gimp or *passementerie*, is placed on each side of the velvet band. *Chemisette* of white muslin, and short Jacket of scarlet *Cachemire*, cut very short, and fastening by gilt buttons: it falls nearly square, and may be cut from our full-sized pattern, by making it very much shorter. At the bottom edge is a fringe of black floss silk, headed by a row of gold *grelots*, and the armholes are trimmed to correspond. Leghorn Hat, trimmed with black velvet, and black and white feathers.

PLATE THE THIRD.

PROMENADE COSTUME.

Fig. 1.—Dress of sea-green silk. *Sortie de bal* or Opera Cloak of rich white *guipure* lace; it is of the *bournous* form, the hood at the back being ornamented by tassels of white floss silk. Head-dress of pearls and scarlet velvet.

This Opera cloak is from the COMPAGNIE LYONNAISE, *Boulevard des Capucines.*

BALL COSTUME.

Fig. 2.—Dress *à deux jupes*, the first skirt of white muslin, formed into large *bouillons.* The second skirt is also of white muslin, and it is cut in large squares at the bottom, all the edges being finished by a band of blue ribbon laid on flat, and each opening being headed by a *bouquet* of *bluets* with leaves. Low body of white muslin, forming large fluted plaits at the back and front, and edged at the top by a blue ribbon. *Ceinture* of blue ribbon, with a silver clasp. Sleeves of white muslin, *bouillonée*, and having on each shoulder two groups of *bluets* and leaves. Head-dress of *bluets* only.

This and also the following *toilette*, are from MADAME CHARPENTIER, *Rue Richelieu.*

BALL COSTUME.

Fig. 3.—Dress *à deux jupes*; the first skirt is of white *tûlle*, and consists entirely of narrow rows of *bouillons*, placed horizontally: the bottom part of this skirt is trimmed by a garland of roses, forming large festoons, with a smaller garland of leaves festooned across the centre of the garland of roses. The second skirt is without trimming, and reaches nearly to the bottom of the first skirt. White Body with a drapery of *tûlle*, having a *bouquet* of roses in front. No sleeves, but a row of roses with buds and leaves on each shoulder. *Ceinture Suissesse* of rose-coloured silk, with small *postillion basque* at the back, it is edged all round by a narrow white lace. Head-dress of roses, with buds and small leaves.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Skirt of white silk, with narrow *cerise* stripes. *Chemisette* of fulled muslin, with the sleeves *bouillonée.* Open *Watteau* body of white silk, it is without sleeves, and has a *bèrthe* formed of short tabs of white and *cerise* silk placed alternately, with edgings of very narrow black lace. Waistbelt of *cerise* silk, edged with narrow black lace: attached to the *ceinture*, is a series of white and *cerise* tabs, forming a *basquine*, and edged with narrow lace to match the *bèrthe.*

COSTUME FOR HOME.

Fig. 2.—Dress of light Havanna *Lenos*,

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the skirt without trimming, and is cut in the "Princess" form, without any fulness in front or at the sides. The body is open in front, as far as the waist, and has two *revers* of blue silk, which as well as the neck, are edged with narrow black lace. The space between the *revers*, is filled up by a *plastron*, or triangular piece of the same material as the body, covered by rows of jet beads which form a diamond pattern. *Ceinture* of blue silk, edged on each side by a very narrow black lace. *Epaulettes* to match the *ceinture*. Pointed cuffs edged with black lace; they are covered by the diamond pattern of jet beads, and have *revers* of blue silk, edged with narrow black lace.

This dress is by MESDAMES LAVIGNET CHERON, 3, *rue de Rivoli*.

PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—Suit of purple or lilac silk. The skirt is *à deux jupes*,, the under skirt being edged near the bottom, by a broad band of *Cluny* or *guipure* lace, laid over a band of silk of the same color as the dress, but a much darker shade. The upper skirt is edged by a double piping of this darker-colored silk, and is caught up at each side by tabs of *Cluny* lace, laid over the darker silk. Tight-fitting Jacket or *Casaque*, the pattern of which was given in our May number. It is edged all round by two rows of the piping, which are also carried round the armhole, and the cuffs. The fronts are fastened by tabs of lace, like that on the skirt, but smaller, and the shoulders and cuffs are ornamented to correspond. *Lamballe* bonnet of fancy crinoline and straw, trimmed with roses, buds, and leaves, and having strings of rose-colored ribbon.

This very elegant costume is by MME. ALEXANDRE GYHS, of Paris.

PLATE THE FIFTH.

No. 1 is a CAP, formed of white *Cluny* lace and narrow bands of blue velvet. The strings are of narrow blue ribbon, edged on both sides with white lace. This cap, and also the Sleeve, No. 8, are by Mme. HADANCOURT, *Boulevard des Capucines*.

No. 2 is a Leghorn HAT, trimmed with black ribbon velvet, and field flowers, comprising poppies, *bluets*, *Marguerites*, wheat-ears, &c., &c. It is by MARIA BOIREAU, *boulevard Montmatre*.

No. 3 is a BENOITON BONNET, composed entirely of roses, rose-leaves, vine-leaves, and small grapes: strings of. black *tûlle*, fastening under the chin by a large rose with buds, and having at each side a very narrow garland of grapes and vine-leaves. This bonnet, and also No. 10, are from the MAISON DELANOUE, *Rue Richelieu*.

No. 4 is a BONNET of fancy crinoline straw, forming large scallops. It is edged all round by a white lace, headed with a *grelot* fringe of straw. In front and at back there are groups of four roses. Strings of green ribbon, passing right across the top of bonnet, and fastened to the sides of the bonnet by a rose. N.B.—The strings are not tied, but are fastened under the chin by a rose or a brooch. This bonnet is from Mme. LEBLANC-NEY, *Rue des Martyrs*.

No. 5 is a Leghorn HAT, trimmed with black velvet, and having in front and at the right side, plumes of Jay's feathers. Mme. MARIE LEMAITRE, *Boulevard des Italiens*, is the designer of this novel Hat.

No. 6 is one of the newest and most fashionable styles of BONNET, and the head and bust of the lady are given, so as to show the manner in which this style of bonnet is worn, and how the strings are fastened at the back of the *chignon*. This bonnet is by MME. RIEL, *Rue Lafitte*; it consists simply of a circlet of fancy straw, something similar in shape to a small plate. It is trimmed with a garland of *Marguerites*, and has *brides* of white *tûlle*, fastened under the chin by a bunch of *Marguerites*. From beneath these *brides*, start the strings, which are only of moderate length, are of green ribbon, and are fastened by a bow underneath the *chignon*. The *coiffure* is of the newest and most approved fashion.

No. 7 is a white muslin BODY, trimmed with violet ribbon and white lace, and has a very broad *ceinture* of violet silk, fastening in front by a silver clasp.

No. 8 is a SLEEVE of white muslin, having the cuff edged with *Valenciennes* lace, and ornamented on the top by diamonds of *Cluny* or *guipure* lace.

No. 9 is a BONNET of fancy straw and crinoline, ornamented with jet beads. In front is a rose, with buds and leaves, and a few jet beads. The back is festooned by a *bandeau* of *crêpe*. The strings are of pink *crêpe*, and are attached to the bonnet by *rosettes* of pink silk; the *rosette* on the left left side being accompanied by a white tuft and a small black Ostrich feather. This, as well as No. 12, is by Mmes. BRIE ET GEOFFRIN, *Rue Richelieu*.

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No. 10 is a MANDARIN BONNET of fancy straw, made in very large rows. In front a *bandeau* of black velvet, and a few roses with buds and leaves. Strings of pink ribbon, fastening behind the *chignon*. *Brides* of black lace, attached to the bonnet at the sides, by groups of roses with buds and leaves.

No. 11 is a BONNET by Mme. ESTHER, *Rue Richelieu*. It is fancy straw, edged all round by a garland of wild roses, with buds and leaves; branches of the same hanging down at the back. Strings of white silk, and lappets or *brides* of white *blonde*.

No. 12 is a white chip BONNET, trimmed by a garland of grapes and vine-leaves. In front a red rose, and some fullings of white *blonde*. Narrow white silk strings, fastening at the back of the *chignon*. *Brides* of white *tûlle*, carried across the top of bonnet.

Observations

ON

LONDON AND PARISIAN FASHIONS

FOR AUGUST, 1866.

THE present season of the year, in which all the Fashionable World is enjoying the delightful retirements of the country and the sea-side, is always distinguished by the appearance of the most striking novelties in ladies' *toilettes*: our *Artistes des Modes* have a wider field for the display of their most original productions, and the most striking and important changes of Fashion, are often among those which have made their first appearance at the sea-side.

One of the greatest novelties, is the dress *à deux jupes*; and this style is likely to prove a success for the present season. The under skirt, cut as short as a petticoat, gives the most perfect freedom for that out-door exercise, so conducive of the health of the fair votaries of Fashion, and the length and fulness of the upper skirt, caught up at intervals by tabs or loops of most elegant design, forms the most graceful series of folds, and gives a most charming and coquettish appearance to the whole *toilette*. Some months ago, we predicted that this style was likely to come into favor.

Suits are extremely fashionable; in fact, plain silk dresses are now almost invariably made with a paletot or jacket *en suite*. The skirts of the Paletots are generally cut in points at the bottom, or else have the front corners rounded off: they are mostly made quite tight-fitting at the waist, and are often worn with waistbelts outside.

Suits are generally trimmed with *Cluny* lace, which is often laid over bands of silk, the same color as the dress but a darker shade, it being found that a darker shade throws up the pattern of the lace much better. *Rouleaus* or large pipings of silk, are also a very novel and elegant trimming. Parti-colored silk cord, uniting white with the color of the dress is very fashionable.

Many black silk Paletots are made without sleeves, this style being found very comfortable for Summer wear.

Suits of white or delicate colored *Lenos*, or any other similar light material, are of course very stylish: they are generally trimmed with bands of bright colored silk, edged with very narrow black lace.

For morning wear at the sea-side, the most appropriate and fashionable style is the loose-fitting Paletot or *Veste-Marinière*, of which we give the full-sized pattern; the pointed hood gives a charming effect to this elegant garment.

This Summer, the most fashionable form of dress-body, is cut with square opening in the *Watteau* style, a *chemisette* of white muslin being worn underneath.

The *Croquet* costume shown on our 2rd Plate, is admirably adapted for this fashionable and fascinating game, and was designed for one of the most distinguished leaders of Parisian fashion.

In Bonnets the small circular *Benoiton* shape is superseding all others, and the charming simplicity and elegance of this style, are sufficient reasons for its doing so. We must say however. that this style of bonnet, renders it necessary to pay great attention to the manner of dressing the hair in front, and the plain round *chignon* should be replaced by elegant rolls or curls.

THE FULL-SIZED PATTERNS.

WE have this month presented our readers, with a full-sized pattern of a loose-fitting Jacket for out-door wear, called the VESTE-MARINIERE. It is admirably adapted for the sea-side or the country, and will be found a most elegant and comfortable jacket for the hot weather.

The pattern is for a lady measuring about 33 inches round the chest: we have given it complete, consisting of back, front, sleeve, and hood. The length we have given is the most fashionable, but two or three inches may be added, equally all round the bottom.

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CAN YOU GUESS?

A TALE OF LOVE AND TREACHERY.

"O, what a sigh she gave in finishing,
And looked quite dead to every worldly thing.
Endymion could not speak, but gazed on her.
At last he said, 'Poor lady, how thus long
Have I been able to endure that voice:
Fair melody, kind syren, I've no choice,
And must be thy sad servant evermore."—*Keats.*

One of the most delightful enjoyments of life is to sit in a cosy room on a winter's night, with the curtains drawn close, a bright fire in the grate, a big cat asleep on the rug (a fine illustration of comfort), and the light of one's life reading some great poem or wonderful story, or else making the room full of harmony with her song. Such was the enjoyment of Everard Willoughby on the eve of his parting with Florence Maydell, his betrothed.

It was only a parting for a few days, but days of absence are ages to love. Everard was going into Cornwall, on a visit to a wealthy relative, who wished him to proceed to Mexico, as superintendant of mines there; but Everard was declining the occupation, for he wished to marry Florence, and settle in England.

"You will not go to the opera on Saturday, dear Florence," observed the lover, holding her white hand in his own, at parting.

"Certainly not, if it does not meet with your approval," was the reply.

"Understand me, dearest," said Everard, kindly, "I do not disapprove of your going to the opera; indeed, I should wish you to partake of every possible enjoyment; but your cousin Margaret, who wishes you to go with her, would no doubt be accompanied by Sir Francis Gossamer, and I should not like you to be seen in company with that man. His appearance, accomplishments, and manners, are good, but he has neither principle nor heart."

Florence looked up into her lover's face approvingly, and promised not to go to the opera with Margaret Dallamere and Sir Francis Gossamer: and Florence resolved to keep her word.

What sweet resolutions Love makes! Alas, that they should ever be broken!

Nothing seemed more impossible to Florence Maydale, than that she should go from her word. If any one had predicted such a circumstance, she would have been offended and indignant.

The parting hours fled swiftly. How swiftly flies Time, when Love would draw him back with roses! In those two persons, Florence and Everard, the true divinity of love was displayed. What the world might be if the sentiment of young lovers could be perpetuated, is evident on reflection. Lovers are self-sacrificing. Why are they not always so? Lovers make nothing of surrendering opinions, ideas, convictions, to each other. It is such a trifle to give up mere opinions to those we love. What a pity that matrimony should alter this!

"I wish you were not going to leave me," sighed Florence. "The time will seem so lonely without you."

Everard looked down upon the fair face of his beloved, the bright expression of which was tinged with the gloom of approaching sorrow, and he replied with an air of assumed gaiety—

"Whenever you feel lonely, dearest, remember that my own heart is in sympathy with yours. The time will be very long until we meet again."

The white fingers of Florence fell upon the keys of the piano, and the words of a plaintive ballad whose pathos culminated in words of faith and trust, came with delicious expression from her lips: Everard was entranced, and in his fervid imagination a light almost divine seemed encircling the form in his presence, giving it an aspect angelic: and his joy was inexpressible, for this beautiful being was his own.

But the brightest of earth's creatures are not angelic. The taint of earth clings to all.

On the day that followed the departure of Everard, Florence was alone, and firm in her good resolution to go nowhere until her lover's return, when her cousin, Margaret, came to see her. Margaret was a dashing girl, grand in face and figure, an imperious and impetuous beauty: she looked like a queen, thought like a queen, and acted like a queen; all the world admired her, and she was contented with admiration: she did not care for love; and it was well she did not, for Sir Francis Gossamer, who had offered her his hand, had no love to give, it being all engrossed by himself. This day, Margaret was in high spirits.

"Put down your work, dear Flory," she exclaimed, "and come out with me. I am quite alone, and don't like riding in the Park by myself. Why, what is the matter?" she continued, with a serio-comic drawl, as her eyes met the steady look of her cousin. "Moping and pining, because

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her dear precious is away! Well, he is coming back again; so don't let a pale and yellow melancholy, as the poet says, feed on your damask cheek."

Margaret continued to laugh at the resolution of Florence, not to go out until Everard's return.

"And besides," she added, "I have such lots of news to tell—news that would break *your* heart, my dear: but see how I bear it. I have a heart that is not addicted to breaking. So if it be all true they tell me about Sir Francis—why, let him go—"

"What?" exclaimed Florence, "Is there any difference between you and Sir Francis?"

"O, no, my dear. People say he is flirting with Fanny Lyndenham, that's all; except a trifle about some desire to court Lady Anna Smilerton: but what do I care for all that? He's a handsome fellow, and when he's at my side I am envied—O, so envied by all the girls!—that's my pleasure. Let him roam away if he will. I shall look for a new admirer with fresher attentions, and shall find one. So, let care keep his distance, he's no companion for me."

This rattling speech will afford an insight into the character of Margaret Dallamere, a gay, arbitrary, and wilful girl, fickle as the winds, and having very little feeling, she incurred none of the danger which others more sentimental and less sagacious would have fallen into by the encouragement she gave to admirers. Her majestic bearing was accompanied by majestic words upon occasion, and her laughing eyes could, under provocation, dart lightnings too.

Margaret, at last overcame the scruples of her fair cousin, and they enjoyed an afternoon's ride.

"There!" exclaimed Margaret, as the carriage stopped at Florence's door, "If Everard were here, he would applaud you for breaking your resolution to stay at home. You look ten times more handsome than when you came out. Do you not feel better?"

"I think I do," was the reply.

"To be sure," continued Margaret, "and so you shall come with me to the opera tomorrow night."

"No!" exclaimed Florence, impetuously, "indeed I will not."

Margaret at once inferred from the manner of her cousin, that Everard had laid some injunction upon the latter, and being aware that he had no respect for her latest acknowledged lover, she concluded that it would be a fine thing to annoy him by demonstrating the superior influence which she had over her cousin's will. At one time she had aimed at the conquest of Everard's heart, but she had signally failed: and that failure led her to believe how wordly vain and selfish her heart was. This gave her a thirst for revenge, and now she saw an opportunity for wounding a man through affections which she could not secure for herself.

"Why, what a silly little puss you are!" she exclaimed. "I do not wish to intrude upon any private reasons you may have for declining to go to the opera; but I'll be bound some pretty little vows and protestations passed between my darling and her charming enslaver."

Florence acknowledged that she had promised Everard not to go the opera.

"I thought so," replied Margaret. "But he never conjectured that *I* should ask you. Of course, he could have no objection to your going with me and my brother."

"Is your brother going with you, and no one else?" asked Florence.

Margaret understood what was passing in her companion's thoughts at once. "Ah, indeed, she said to herself, "so *good* Mr. Willoughby is unwilling his little lamb should meet my wolf, Sir Francis! Well, well; my pride is now offended, and we shall see who is master of the situation here."

Margaret did not go home as she intended, but dismissing the carriage, stayed and dined with Florence. The latter's mamma (her only parent) was an invalid, and kept her room; so the two girls had the evening to themselves.

They talked of trifling things—books, fashions, singers, and were amused. Margaret sat by the side of Florence, as she played and sang, her fingers smoothing the latter's golden hair; and her smile was a very bright one, but it concealed many things.

"And so you are afraid of Everard!" sighed Margaret, in the interval of the music. "What a fine obedient wife you will make!"

"I am neither fearful nor ultra-obedient," replied Florence, nettled, as Margaret intended she should be, "It was my pleasure, not the asking of Everard!"

"Indeed!" drawled Margaret, still with her fascinating smile, and holding the tresses of Florence between her delicate fingers.

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"Why, then, do you not agree to come with me, when you must know he would not desire you to keep your word under the circumstances?"

Florence was thoughtful. "Are you sure," she observed, after some reflection, "that no one is going with you but your brother Frederick?"

"Sure, my dear? Who is there to go with me? Sir Francis Gossamer might have come, but then he is at Aldershot; and for all useful purposes, you know, he might as well be at Hong Kong."

There was much argument after this, but very pleasant argument. There can be no doubt that the old serpent who beguiled our first mother, made himself exceedingly pleasant and agreeable. Then came a little paltering with conscience. Everard had asked her not to go to the opera, but then Everard thought Sir Francis would be there. Now, Margaret had assured her that could not be the case. It is not possible for a man, even a lover, to be at Aldershot and London at the same time.

"The woman who deliberates," says Pope, "is lost." If Florence had remained true to her resolution, and herself, the trouble that came upon her would have been avoided. But she "deliberated," and the consequence was, she resolved to go to the opera with her agreeable cousin, Margaret.

It was a delightful opera; and Florence, in company with Margaret and her brother Frederic enjoyed it immensely, through the first and second acts, and part of the third. We all know that nobody cares for the *Favorita* until the fourth act; and before that important portion of the opera commenced, Sir Francis Gossamer entered the box.

The astonishment of Florence may be conceived: she heard no more of the opera: and when on their way home she reproached her cousin for deceiving her, the latter only laughed and treated the matter as a pleasant jest.

Everard returned, and how beautiful did Florence appear in his eyes! Beautiful beyond comparison with all fair things.

They discoursed on many topics, and their happiness was undisturbed.

"Of course, you did not go the opera," suddenly, and quite casually, asked Everard.

"Oh no, of course not!" was the reply.

The wickedness of the reply was felt by Florence as soon as it was uttered.

That one sentence being false, had made her unworthy of his love.

The next day, Everard met Frederic Dallamere, and was told what a pleasant evening Florence had spent at the opera, and how attentive Sir Francis Gossamer had been to her.

"Upon my word," said Frederick, gaily, "if you had not quickly returned, I am sure Sir Francis might have carried off your little treasure's heart."

Everard was unable to say more than a hurried word of farewell. A bolt of ice had fallen upon his heart. His Florence—his idol—treasure—paragon—had proved untruthful. An act of disobedience might have been forgiven—falsehood could not be endured.

He could not see his once beloved again, but he wrote to her, kindly, temperately. All that was past must be as a dream. He was deceived, and there is no forgiveness for deceit in love.

Everard departed for Mexico. For three years he remained there, and then he returned to England, invalided. What had become of Florence, meanwhile?

Margaret Dallamere had not married Sir Francis, for he had left the kingdom to avoid his creditors, and was flirting at Boulogne, with foolish girls who, knowing his character, yet were willing to flirt with him: and nobody cared to marry so imperious a beauty as Margaret. Florence and her mother had left London altogether, and were living in a retired cottage near the sea. The misery of the one falsehood had made sad inroads upon the beautiful face of Florence: but she had bitterly repented, and severed all connection with her cousin, Margaret.

The quiet and gentle young lady by the sea is spoken of admiringly, and business has brought to that very spot, a gentleman in the prime of life, but in whose manner an air of melancholy is perceptible. His name in the hotel-book, is Everard Willoughby.

Strange it is that Everard and Florence should be brought into the same retired spot. If they should meet—and it is scarcely possible, in so small a locality, they should not meet—will they recognize each other, and will the old love be renewed?

Let us hope for the best. See! there is a lady walking sadly on the beach, and the waves lave her feet. A gentleman approaches in the opposite direction. Is it Florence, and is it Everard? It is.

What will the result be? Can you guess?

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The Court and High Life.

THE parties and balls during the month have been very numerous, and the season altogether must be pronounced exceedingly gay.

THE nuptials of the Princess Helena with Prince Christian of Schleswig-Holstein, were solemnized in the private chapel adjoining St. George's Hall, Windsor Castle, on the 5th of July, in the presence of a brilliant assemblage, including the King and Queen of the Belgians, who came to England for a few days, in order to attend the ceremony. The young bride, who was given away by the Queen, looked very interesting in her bridal dress of rich white satin. covered with Honiton point lace and trimmed with bouquets of orange blossom and myrtle. Her Majesty wore a dress of black *moire-antique* embroidered with silver, and a long *crepe* veil falling from under a crown of diamonds. The wedding presents were very numerous.

The Theatres.

HER MAJESTY'S.—Novelty has kept pace at this house with the public desire, and it is novelty of an excellent order: not the mere production of things because they are not familiar to English ears, but works of the great masters, and in a style that leaves nothing to be desired. Mozart's *Il Seraglio*, is an opera full of the most delightful music, and with Titiens to give interpretation to its principal strains, it could not be otherwise than successful. But all the parts were efficiently sustained, and Dr. Gunz and Herr Rokitansky deserve much commendation for the pains they took with the music allotted to them. Rossini's *Semiramide*, one of the grandest of its author's works, brought Mdlle. Titiens forward as the Assyrian Queen, and grandly was the part sustained by her. Her majestic presence and royal demeanour were admirably in keeping; and the lofty and impassioned music was given in unimpeachable style. Mr. Mapleson has also found an admirable successor to Alboni, since whose time the part of Arsace has not been adequately given; but Madame Trebelli, in voice and manner, fully realizes the musician's desire, and of course affords corresponding delight to the audience. The Overture, a treat in itself, was magnificently performed. *Roberto il Diavalo* is another remarkable performance at this house, Mdlle. Ilma de Murska taking the character of the Princess, and giving the famous air, "Robert, toi que j'aime," with beautiful expression. A *debutante*, Madame Lavini, was the Alace, and made an impression by her fluent and graceful style. The opera was produced with great magnificence.

ROYAL ITALIAN OPERA.—The variety and brilliancy of the operatic performance at Covent Garden Theatre, have occasioned crowded audiences, in which the rank and fashion of the metropolis have been strikingly conspicuous. So perfectly indeed, are the operas performed by the eminent company retained by Mr. Gye, that there has been no demand for novelty. There we have had *Faust*, with Pauline Lucca, the most delightful of all Marguerites, and Mario as Faust. *Fra Diavolo*, with a cast of almost unprecedented efficiency, has given variety to the tragic operas of *Les Huguenots* and *Le Prophete*: and Ricci's charming opera of *Crispino e la Comare*, has added another to the brilliant entertainments at this theatre.

THE PRINCESS'S.—A new drama by Mr. W. Phillips, entitled *The Huguenot Captain*, will carry on the fortune of this theatre through the summer; for it has caught the taste of the public, and they are not slow to mark their appreciation of its merits. It is a piece of spirited action from the first scene to the last; and admirers of the sensational drama will find ample occasion for delight in its incidents, whilst for those who love to witness illustrations of old times, there are scenes and costumes for which antiquity has been diligently ransacked, and managerial liberality has been most extensively displayed, so rich and brilliant are some of the decorations, in conformity with historical truth. A Bohemian ballet is a splendid spectacle, and its fanciful arrangement and some of its grotesque features, in which the abilities of MM. Flageolet, Cladoche, Comete, and Normande, are displayed, produce immense applause. The acting throughout is excellent. Mr. G. Vining as the Huguenot Captain, whose love adventures form the staple of the play, is extremely spirited, and many of the passages are rendered by him with a degree of feeling that has a marvellous effect upon the sensibilities of the audience. Mrs. Stirling has another leading character, which she sustains with her accustomed judgment and force; and a new actress, Miss Neilson, as the heroine, Gabrielle, acts with so much intelligence and pathos as to inspire a belief that she will be an acquisition to the stage. The piece is laudable both as a drama and as a spectacle; so that it cannot fail, we should think, to have a long and successful run.

NEW ADELPHI.—The burlesque opera in two acts, entitled, *Helen; or Taken from the Greek*, is recommended not only by the lively and effective music by Offenbach, but also by the sprightly dialogue of Mr. Burnand, who in adapting the piece from the French, has disregarded the original, and substituted comic rhymes of his own. The incidents connected with the story of unhappy Helen, are developed in no tragic fashion, but really in an amusing manner; and Miss Furtado, Mrs. Mellon, Mr. Paul Bedford, Mr. Toole, and Mr. Phillips, sustain the characters with so ludicrous an idea of their importance, as to produce shouts of laughter. The comic drama of the *Fast Family*, is a standing piece of attraction, the performance of which will always be popular.

ST. JAMES'S.—Here the favorite old comedies of *The Jealous Wife*, and *She Stoops to Conquer*, have been among the principal attractions of the past month. This house is acquiring a great reputation, for the successful representation of those standard plays and comedies, that are considered almost as the classics of the British drama, and the steadiness with which the management adheres to the production of these pieces, is only equalled by the great success which they have obtained. Miss Herbert's talents find ample scope in this branch of the Drama, and this efficient manner in which she is supported by her powerful company, calls for the highest praise.

THE STRAND.—After a career of extraordinary duration and success, Mr. Burnand's burlesque of *Paris*, has given place to the latest edition of *Kenilworth*, This is one of the liveliest of the talented author's productions, and it is performed in admirable style by the most excellent burlesque company in London. Knowles's play of *Alexina* is performed in faultless style, and is proving highly attractive, and several other striking novelties are in active preparation.

MR. A. MELLON'S CONCERTS.—These favorite Concerts will commence on August 6th, at Cóvent Garden. All the well known orchestral resources of this house, will be engaged in the performance of the varied and delightful music, which renders these concerts so especially attractive. The list of soloists and vocal *artistes*, includes some of the highest names in the profession, and cannot fail to render Mr. Mellon's season one of great success.

SPIDERS AND FLOWERS.—Do not dwell on the dark side of things, but on life's brighter aspects. "He who goes into his garden to seek for cobwebs and spiders, no doubt will find them, while he who looks for a flower, may return into his house with one blooming in his bosom."

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September 1866

Plate 2

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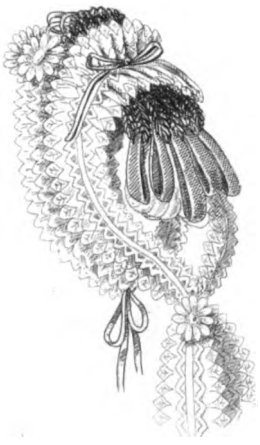
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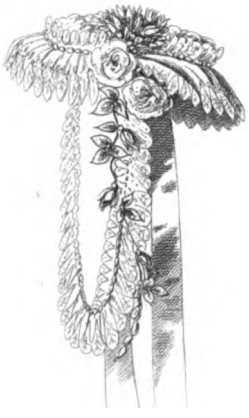


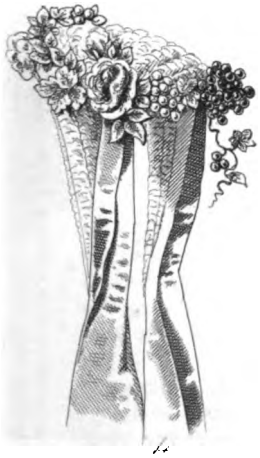


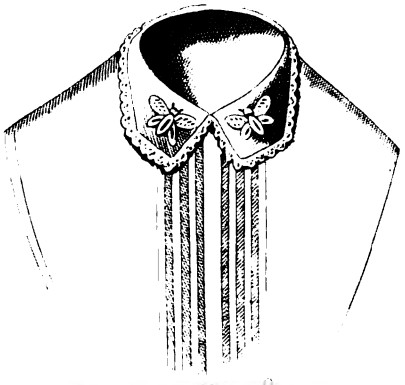




















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THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 513. SEPTEMBER, 1866. VOL. 44.

Observations

ON

LONDON AND PARISIAN FASHIONS

FOR SEPTEMBER, 1866.

Our series of Summer Costumes being completed, by the Sea-side *Toilettes* which we gave in our last month's number, we have in our present Colored Plates, given an indication of the styles which will be most fashionable during the early Autumn Season, and which indeed will prevail during the Winter.

The principal and most striking changes, are in fact only the fulfilment of what we predicted several months ago; the skirts of dresses are shortening, so that at last they will be worn so short as to display the boots, and in consequence of this change crinoline can gradually be dispensed with. Some ladies may perhaps carry this style to extremes at once, but we do not consider that this would be in good taste, because the permanent changes of Fashion, are always made by a steady gradual progress.

Those dresses which are made with a train, are for the Promenade generally worn looped up, as shown in our Plates, with a petticoat underneath either of the same material as the dress, or else richly trimmed to correspond. We call the special attention of our readers, to the 1st figure of Plate 1, in which the dress skirt is cut short enough to show the petticoat, without being at all looped up, and this is decidedly the greatest Parisian novelty.

Paletots for the Autumn will be mostly made of black silk, wadded and quilted, of velvet, or of cloth; suits not being so much worn as for the summer. They are often cut so as slightly to define the waist, without fitting quite tight. The favorite style is the *Peplum*, with the skirt cut short at front and back and forming long points at the side, which terminate in *grelots* or tassels.

Dress Bodies will generally be plain and high, with round waist: skirts gored so as to sit plain at front and sides; some are made with plaits at the back, others without. The Princess style, without seam at waist, is in great favor.

For Evening Costume, white muslin is just at the present time being preferred to all other materials, on account of its lightness. The prevailing styles, as shown in our third Plate, are characterised by great simplicity and elegance.

Bonnets are most stylish and elegant in design, and our fifth Plate gives all the choicest novelties, to which we especially invite the attention of our fair readers.

Description

Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Black and white striped *jupon* or petticoat, trimmed near the bottom by two rows of narrow black velvet, on which is placed a series of blue velvet ornaments, cut in the shape of trefoils or *Fleur de Lys*, and edged with narrow black velvet. The dress skirt is of the newest fashion, and is cut very short; the bottom edge is scalloped and finished by a black and white cord. The body is plain and high, and is also trimmed with the black and white cord. *Paletot* of drab or light *Havanna* fancy cloth, cut very short, and only defining the waist in a very slight degree. It is trimmed by a thick black and white cord close to the edge, with a thinner cord placed about 3 or 4 inches from it. The buttons

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are of aluminium, and are merely placed down the fronts for ornament. The collar, pockets, *epaulettes*, and cuffs, are trimmed to correspond. Bonnet of blue velvet, edged with a crystal ball fringe, and trimmed with grapes and vine-leaves : it has strings of blue ribbon.

This *toilette* is from the MAISON ADOLPHE, *Boulevard des Capucines.*

PROMENADE COSTUME.

Fig. 2.—Petticoat of rich violet silk, trimmed at a little distance from the bottom by a band of white silk, having a fine violet braid near each edge, and a row of fancy buttons in the centre. Dress of green silk ; the skirt looped up at intervals by pointed tabs of violet velvet, edged round with bands of white silk having fine violet braid near the edges : the body is plain and high, and is, as well as the sleeves, trimmed by bands of white silk, with violet braid and fancy buttons to match the tabs. Tight-fitting *Paletot* or *Casaque*, the pattern of which we gave full-sized in our May number : it has the skirts very short, with the front corners rounded off. There are no sleeves, so that the green sleeves of the dress are seen. The waistbelt of this *Paletot* is covered, and all the edges and the pockets are trimmed, by the bands of white silk, as we have described above, with fancy buttons and edgings of violet braid.

This costume is from the MAISON PARIS ET CARPENTIER, *Boulevard des Capucines.*

PROMENADE COSTUME.

Fig. 3.—Dress of rich *Havanna* silk, the skirt without trimming. *Paletot* of grey cloth or *Vicuna*, slightly defining the figure, and having the bottom of skirt cut to form points at the sides, where openings are left reaching almost to the waist. We give the pattern full-sized. These openings, as well as all the edges, and the collar and cuffs, are finished by rows of jet cut beads placed close to each other : and in addition to this, the bottom of skirt is edged by a jet fringe. At the back are two streamers, edged with a single row of jet beads.

This *Paletot* is from the MAISON ADOLPHE, *Boulevard des Italiens.*

PLATE THE SECOND.

MORNING COSTUME.

Fig. 1.—Dress of purple rep or poplin. *Senorita* jacket-body of black velvet, with *Postillion* skirt at the back. This *Postillion* forms two rounded points, which are (as well as all the edges and the cuffs and armholes), finished by a row of narrow *Cluny* lace. Two streamers of *Cluny* lace at the back. The fronts fasten at the neck only, and are then rounded off to the side seam. Cap of white lace, and narrow scarlet velvet.

This costume is from the MAISON BOUDET, *boulevard de la Madeleine.*

COSTUME FOR HOME.

Fig. 2.—Dress of light buff or *Havanna* silk. The skirt is cut so as to be without fulness at the top, and has a short train at the back : a little distance from the bottom is a broad band of blue velvet, partly covered by a band of *Cluny* lace, and edged by a narrow white lace on each side. Just above and below this broad velvet is a narrow band of *Cluny* insertion, having upon it a row of small blue buttons. Nearly half way up the skirt is a Greek border, formed of blue velvet covered with *Cluny* lace in the centre, and this ornament is carried up in front, *en tablier*, till it reaches the waist. The fronts fasten by blue buttons, and the cuffs, *epaulettes*, and *ceinture*, are of blue velvet with white lace in the centres.

This dress is by MME. CARPENTIER, *Rue Louis Grand.*

PROMENADE COSTUME.

Fig. 3.—Dress of grey striped silk, with small satin spots upon it. Loose *Paletot* of scarlet cloth or Cashmere, with wide Pagoda sleeves. It is edged round the bottoms of skirt and sleeves by a black lace. The edges are all trimmed by two narrow rows of *passementerie*, with jet buttons between them, and a third row of *passementerie* forms an *Arabesque* pattern, and enriched with jet beads. Bonnet of drawn black satin, edged with narrow white lace, and trimmed with white feathers and ribbon.

This costume is by the MAISON EDME-PARIS, *Boulevard des Capucines.*

PLATE THE THIRD.

EVENING COSTUME.

Fig. 1.—Dress *à deux jupes* ; the first skirt is of blue silk, and is trimmed at the bottom by a flounce of white lace, headed by a garland of vine-leaves with black and white grapes. The second skirt is of muslin, and is caught up in the front, and twice on each side by similar garlands, which are

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continued nearly to the waist. *Chemisette* of white muslin, and *Suissesse* body of blue silk, covered with muslin, and edged at the top by a garland of vine-leaves and grapes, which is continued over the arm.

This *toilette* is by Mme. ELISE, 64, *Rue Richelieu.*

EVENING COSTUME.

Fig. 2.—Dress of white silk, made *à deux jupes.* At the bottom of the first skirt, is a *bouillon* of white *tûlle,* over which is a large flounce of white lace, with a narrow heading of the same. Above this the space between the openings of the upper skirt, is filled in by four similar flounces but narrower. The second skirt is bordered all round by two bands of pink silk, edged on each side with narrow white lace, and separated by a *tûlle bouillon.* These bands are narrower as they approach the waist, and are continued on to the body, where the first stops at the chest, and the second crosses the shoulders *à bretelles.* The *Suissesse* body is of white silk, edged at the top by white lace. *Chemisette* of white muslin.

This *toilette* is by LAVIGNE ET CHERON, 3, *Rue de Rohan.*

EVENING COSTUME.

Fig. 3.—Dress of white *tarlatane,* the skirt formed entirely of small *bouillons* placed lengthwise. The body is ornamented by a *bêrthe,* with two rows of sea-green *rûching.* and a flounce of white lace. *Ceinture* of green silk, with a bow and long ends at the back, the bow and ends edged with a very narrow *rûching* of the same material. The *Bèrthe* is fastened on each shoulder by a rose.

This *toilette* is from MAISON CARPENTIER, *rue Louis le Grand.*

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress and *jupon* of grey silk. Above the hem of the *jupon* are two rows of narrow black velvet, crossed at equal distances by pointed tabs of *mauve* silk, which are bordered by a very narrow black velvet, and fastened at top by a black velvet button. The skirt of the dress is made with a train ; the *ceinture* made of *mauve* silk, and edged with black velvet, supports the *porte-jupe* : this latter consists of two long tabs in front, fastened by a button ; and shorter tabs at each side, attached to a band of the same ribbon, forming a large loop by which the train of the dress is caught up. The body is plain and high, and fastens by *mauve* silk buttons. It is ornamented at the neck, the armholes, and the cuffs, by narrow bands of mauve silk, trimmed and finished to match the *porte-jupe.*

This dress is by Mme. FLANDRY, *Rue du Faubourg Poissonniere.*

PROMENADE COSTUME.

Fig. 2.—Dress of sea-green silk : the skirt gored, and forming a short train at the back. *Paletot* of black velvet, cut to fall almost square, that is to say, only defining the waist in the very slightest degree. The bottom edge is cut in a scalloped form, the scallops following the outline of the trimming, which consists of six rows of small jet beads, placed very close together, and interrupted at intervals by round jet ornaments, outside of which the jet beads are carried : the neck, cuffs, and front edges, are trimmed in a similar way, and at each side of the fronts, and on each sleeve, there is a large star-shaped ornament with a jet centre. Bonnet of black velvet, edged with a green *rûching* and crystal drops : it is trimmed by roses and white feathers, and has streamers of white *tûlle* and strings of green silk.

This costume is from the MAISON ADOLPHE, *Boulevard des Italiens.*

YOUNG LADY'S COSTUME.

Fig. 3.—Dress of *Havanna* silk, the skirt trimmed at a little distance from the bottom by a band of violet velvet. The body is plain and high, and has a *ceinture* of violet velvet, cut in the *Suissesse* form with points at the top, and having a deep *basque* open in front and at the back, and laced up at the back only, by *passementerie* or cord. Two bands of violet velvet are crossed over the shoulders, forming *bretelles,* and are attached to the points of the *ceinture* (both in front and at back) by bows of the brown silk, with pearl clasps in the centres. Bonnet of black velvet, edged with a rose-coloured *rûching,* and fastening behind the *chignon* by rose-coloured strings.

This *toilette* is by Mme. CHARPENTIER, 38, *Rue Richelieu.*

PLATE THE FIFTH.

No. 1 is a round HAT of grey Terry velvet, having the brim covered by black velvet. In front are a Bird of Paradise, a Peacock's feather, and a white tuft. It is by Mme. BRIOL, *Boulevard Montmatre.*

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No. 2 is a BONNET of the shape called *Chapeau Italien*. It is of white *tûlle*, edged by a row of small pearls, with large pearls as *grelots* or pendants. At each side are *barbes* of white lace, accompanied by a *chaine Benoiton* of large pearls fastened to the bonnet by handsome pearl ornaments. Narrow strings of white silk, made to fasten under the *chignon*. It is by Mme. ESTHER.

No. 3 is a BONNET of the *Fanchon* shape, with long pointed ears. It is of white *Areophane*, and trimmed by a circlet of roses, with rose-buds, leaves, grapes, both white and black, and vine-leaves. Strings of pink silk. This bonnet, and also No. 12, are from Mme. LEBLANC-NEY.

No. 4 is a BENOITON BONNET of white *tûlle, bouillonée*; it is edged all round with a fringe of small crystal balls. Strings of white silk, carried right across the head. In front is a group of roses and vine-leaves, with some fancy berries which extend on the left side to the back of the strings. This bonnet, and Nos. 10 and 11, are by Mmes. BRIE et GEOFFRIN, *Rue Richelieu*.

No. 5 is a CAP of white net and lace: it is trimmed by blue ribbon velvet, fullings of black lace, and *Marguerites*. This Cap, and the Bonnet, No. 6, are both by Mme. MARIA BOIREAU, *Boulevard Montmatre*.

No. 6 is a FANCHON BONNET of black velvet. There is a curtain to this bonnet, formed of two flounces of white lace, which are continued down to the ears. At the left side a damask rose, with branch and leaves. Strings of white silk.

No. 7 is a CHEMISETTE with collar of muslin, edged with narrow lace, and having a Butterfly embroidered in each corner.

No. 8 is a BONNET of the new *Annamite* shape. It is of black *tûlle*, dotted with jet beads, and having a trefoil pattern worked round the edge by a string of these beads. In the centre of bonnet, is a large star-shaped ornament, formed of small pieces of jet: fringe of jet *grelots* round the edge. *Brides* of black lace, and strings of black silk, made to fasten behind the *chignon* by a bow: a little above this bow, is placed the large rose, which terminates the long branch of roses and leaves, by which the front of the bonnet is ornamented.

No. 9 is a MOUSQUETAIRE HAT, designed by Mme. DRIOL, *Boulevard des Italiens*. It is of grey felt with a broad band of black velvet, in the middle of which is placed a row of white feathers, mixed with a few small Peacock's feathers. In front a white *aigrette* and a plume of white feathers, fastened by folds of black velvet. The edge of the brim is bound with a black velvet.

No. 10 is a BONNET of white *Areophane, bouillonnée*: it is edged all round by a frill of broad white lace, headed by a narrower white lace, which is divided from the broad lace, by a string of white bugles. At the left side is a branch of yellow roses, with buds and leaves. Strings of white satin, fastening behind the *chignon*. In front is a *Chaine Benoiton* of white bugles, edged with white lace.

No. 11 is a black *tûlle* BONNET, dotted with jet beads, which form a star-shaped ornament in the centre. This bonnet is lozenge-shaped, with the edges hollowed out, and forms points at the back, front, and the sides. At the back is a curtain of black lace, headed by a row of jet rings, and the lace (with the rings) is continued in front, so as to form a *Chaine Benoiton*. The strings are of black silk, and fasten at the back.

No. 12 is a BONNET, of the new shape called *Chapeau Italien*. It is of white satin, made up in small *bouillons*. It is edged all round by white lace, with a heading of small rose-buds: in front and at each side is a large rose. The strings are of pink silk, and are accompanied by *brides* of white *crêpe*, which fasten under the chin.

THE FULL-SIZED PATTERN.

OUR pattern for the present month, is the ALEXANDRINA PALETOT represented on the third figure of our 1st Plate: it is one of the greatest novelties of the season, and is called in Paris the *Peplum*, from its resemblance to a garment worn by the ladies of ancient Greece.

This elegant garment is nearly tight-fitting, and has the skirt hollowed out at the back and front, and prolonged at the sides so as to form long points, with openings left as far as the waist. It is for a lady of good figure, measuring about 34 inches round the chest.

We have given the back, side-piece, front, and sleeve, complete, and if it is preferred longer, the skirts may be lengthened 2 or 3 inches equally all round the bottom, or a deep jet or Yak fringe, may be added, which is the most fashionable style. On the front we have marked by pricked lines, the fishes which are to be taken out to define the waist; and these fishes may of course be made larger or smaller, if required to suit the waist measure of the lady.

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GEORGE AUGUSTUS DE PIKKELBOIE.

"In the molten golden moonlight,
In the deep grass warm and dry,
We watched the firefly rise and swim
In floating sparkles by:
We sung our songs together,
'Till the stars shook in the skies;
We spoke—we spoke of common things,
Yet the tears were in our eyes:
And my hand I know it trembled,
To each light warm touch of thine;
But we were friends—and only friends—
My sweet friend, Leoline."

— *Owen Meredith.*

"YES, my dears, I am an old bachelor. I am the 'thin, little, meagre, old wretch,' your good mamma is pleased to say; who never had a wife, and never had a child to bless me."

With these words, the prim little old gentleman (who had prevented a little boy from poking a dirty stick in his face, and so provoked the anger of the child's mamma) rose from his seat on the beach, and was walking away; when one of the children, a graceful girl of thirteen, ran to her mother and exclaimed—

"Dear mamma, this is the gentleman who rushed into the sea the other day, when Charlie was drowning, and saved him."

Mrs. Chaverduvat turned her gorgeous mass of silks and bonnet towards the prim little old gentleman, and in a very altered tone, made a thousand grateful apologies, and offered a thousand fulsome thanks to the preserver of her darling child.

The gentleman replied—

"Madam, I can forgive your insolence; but your compliments I cannot endure."

Then with one of those radiant smiles towards the children, which had won their confidence, and caused him always to be looked for in their early walks by the seaside, with their governess and nurse, the prim old gentleman walked away. He had parted from his young friends for ever.

It was no caprice or ill humour that occasioned Mr. de Pikkelboie's departure. He had become interested in the children, but he was offended by the coarseness of their mother, whom he had not seen until that morning; and as he could not teach them to respect that mother, he would not remain with them to annoy her. Yet Charlie, the boy whose life he had saved, whilst his mother was in bed (for she was seldom visible before noon), was his laughing, roguish playmate; and Marian, the graceful girl, pondered delightedly ever upon his discourses on the wonders of creation as displayed in the objects of the sea-shore, and the stars in the sky; her young mind being thus led "from nature up to nature's God."

All was over; Charlie lost his playmate; Marian, her tender old friend and instructor: but both were too young to feel their loss. What became of Mr. de Pikkelboie, it is unnecessary to state, beyond the fact that he died, as he had lived, a bachelor. It is for the purpose of narrating how he became a bachelor, that I took up my pen. We have seen that he deserved to have a wife. I will now show how it came to pass that he did not have one.

There are some hearts over which love passes, as the breath-mark passes over the mirror. They may believe in the deathless nature of their passion, and suddenly find it gone. They may deem it a matter of impossibility for their love to cease while life exists; but it does cease; a new love takes its place; it appears to be strong as the first; and that new love goes the way of the other. No scars remain. The wound that was declared to be a fatal one, heals; and the heart is as sound as ever.

Such a heart was that of Emily Wilchison, the bright star of the existence of young George Augustus de Pikkelboie. It was a strange name, that of the lover, and no one laughed at it more than himself. Emily ridiculed it, and declared she could never consent to be called "Mrs. de Pikkelboie." "How could I live," she frequently asked herself and others, "to hear myself called so oddly. 'Is Mrs. de Pikkelboie at home?' 'Mrs. de Pikkelboie's carriage stops the way!' No; I could not endure that."

Well; George Augustus had faith in the Shakesperean doctrine, that a rose by any other name would smell as sweet; and he persevered. No one who saw the prim old bachelor, as we have just seen him on the Margate sands, in company with Mrs. Chaverduvat's children, would have recognized the gay, light-hearted George Augustus, who loved the beautiful Emily Wilchison, and with all love's best devotion, sought her hand.

Was it possible the bright, fairy-like Emily could give, or promise her hand to, a gentleman named De Pikkelboie? Her imagination ran through all the varieties of which that name was susceptible, until she heard the vulgar designate her "Pickles."

Mrs. Pickles!

Could the beautiful Emily reconcile herself to that?

She did. Love's triumphs are almost incredible, sometimes. But calm, earnest,

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truthful devotion, reconciled Emily Wilchison even to the name of her admirer. Their talk of "common things" led to talk of higher things. Emily found in George a guide, instructor, friend; and in all respects, delightful. So time went on, until love ruled the hearts of both. Emily was so proud of George Augustus, that she even loved the name of Pikkelboie.

But oh! the fickleness of woman?—(or rather of this woman). Emily's love did not stand the test of absence. A tall, large youth, with bushy black whiskers, and eyes to match, and who sang love-songs with tender expression, came in the way whilst George was on a tour in Italy, and the heart the latter believed to be all his own, was given to another.

Emily wrote to George Augustus in the kindest terms, informing him of her intended marriage. "We have been only *friends*, you know," she thus wrote, "and I hope we may remain friends still." The note was unanswered. Emily married; and George ———? Well, he remained upon the Continent for many years. When he returned to England, all his former lightheartedness was gone. He was the thin, prim bachelor who offended Mrs. Chaverduvat on Margate Sands, because he would not allow Charlie to thrust a dirty stick in his face. But Mr. de Pikkelboie was ever the friend of children: and it was only in his games with them, that his former gaiety of heart reappeared.

He never married. Perhaps the image of Emily, such as he wished and believed her to be, remained impressed upon his affections. Certainly, with my knowledge of George Augustus de Pikkelboie, I never see a prim and nice old bachelor, without imagining a secret story locked up in his heart, which if disclosed, might win our sympathy and tears.

FIRST AND LAST LOVE.

Gerald Cliefden's first love lay dying. And the cherished hopes of boyhood and of manhood seemed to be dying with her. Many a toilsome mile had Gerald travelled, over land and sea, to hear his faded darling's last words; and she had lingered month after month, until he came.

They had plighted their troth each to the other, ere life's morning dew had gone from its rose-leaves; but since then, many a change had visited both of them. Gerald Cliefden had been a wanderer, east and west, north and south. The hot sun of the tropics had seen and loved the boyish bloom on his cheek; but in its passionate ardour, had kissed it all away, leaving in its stead the deep brown tinge which bespoke the unfastidious traveller.

And Geraldine Ivor had seen Fortune's smile darken into a frown; had wept over loved one's graves, and had singly and unaided, battled with a stern, pitiless world; bearing all its scorn and contumely with unselfish heroism, because a little sister was dependent on her exertions for very daily bread.

But the struggle was too much for one reared in love and luxury as Geraldine had been; and Gerald came home, not to wed a willing bride, but to yield her maiden charms to the stern, imperative bridegroom, Death.

Kind friends were with her till the last, for all had not been enemies. Welcome was the consolation of those friends; but day by day she longed for Gerald's coming.

At last, at the very last, he came—travel-stained, hot, fatigued; and the dying eyes lighted up with sweet excitement—which excitement, however, shook the remaining sands in the glass of life; and a few hasty words, a look in which beamed a heaven of love, were all that Gerald won by his journey.

"Dear Gerald," murmured the dying girl: "there is one last wish of mine, you will observe? You will love Maud, my little sister?"

There was not time for him to answer, save by a look; for the heavy lids fell over eyes whose blue depths had haunted him, sleeping and waking, for years; the white arms dropped powerless from his neck; the flush paled, the lips closed, and all was over.

The mad grief which followed Geraldine's death, bowed and altered her lover more than years of hard toiling service had done; but he had his comforters. His stately mother laid aside a chilling hauteur, which had impaired her better characteristics, and spared neither loving word nor eloquent caress to soothe and gladden him.

Maud Ivor, too, with the sweet innocent freedom of girlish fourteen, sought to win Gerald from his grief, and he found a melancholy pleasure in walking and talking with her, and superintending her studies. A third comforter he had, last named, but far from least valued, sweet, womanly Cathie

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Grayson, his cousin, and his mother's ward, his earliest playmate and dearest friend, grown during his years of travel into a graceful, intellectual woman.

They were dangerous hours for Cathie, when turning from the others, Gerald sauntered by her side under the lilac-trees, and told her of all Geraldine's grace and sweetness, well pleased to have so kind a listener.

Two years passed away. Gerald had not forgotten his buried darling; but the wild affection was crushed from his heart, and another image haunted him, waking or sleeping. Although his bosom would ever keep a green spot for her memory's dwelling-place, the love of his life, the real, true, passionate man's love was given to Cathie Grayson. And sweet Cathie Grayson had loved him almost from boyhood; he had been her day-star, her night-dream; and now, though nothing was said—though as yet his lips were silent on the subject nearest his heart, Cathie knew that she was loved.

Gerald Cliefden's bridal morning. Long before the others were waking, he stood alone in his room, before his desk. Surely his was a sad face for a bridegroom. A single month had taken all the rosy tints from his future; therefore it was no wonder his was a clouded face. His lips curled bitterly, as he pushed aside a little, pink, scented note; but on second thoughts he took it up, the smile still resting on his face. It bore a fairy-like signature, "Maud Ivor."

"And for the sake of a silly girl's fancy, I must give up my dearest hope. But," he added, after a moment's pause, "I promised Geraldine that I would love Maud, and I will. But oh! Cathie, Cathie!"

His voice was steady at the altar, and his hand firm, as he led his girlish, golden-haired bride to their carriage. A prayer, that he might be enabled to love and protect her as a man should, in honour and tenderness, swelled his heart; and though his was not the radiant look of a happy bridegroom, there was a settled, steady calm, which deceived the many busy-bodies who were prepared to declare, that though Mr. Cliefden took a bride away, he left his heart behind him.

The next two years were spent by Gerald and his wife abroad; by his mother and Cathie Grayson in retirement. One summer evening, as they sat in the grey twilight, talking of the absent ones (for Cathie could hear and speak Gerald's name without one heart-tremor now), Gerald himself suddenly came to them—pale, weary, and alone. For all answer to his mother's eager questioning, he dropped his face in her lap, and wept bitterly. Wondering and heart-stricken, Cathie crept away.

"Gerald, Gerald, where is Maud?" asked his mother. "Surely she is not——"

He lifted his face, pale and stern. "Not dead, mother; better that she were."

"Oh, Gerald! what?"

"Mother!" he said passionately, "she never loved me. She was full of romantic fancies—one I gratified at the expense of my happiness; another she herself has gratified at the expense of my honour."

"Nay, surely," the mother proceeded; but Gerald interrupted her.

"Mother," he said, "never name her to me again, till you tell me she is dead."

His white face frightened her into silence, and she held her peace.

One morning, two years afterwards, Mrs. Cliefden placed in her son's hand two letters. One was from his erring wife, written from her deathbed, imploring forgiveness; the other was from a companion, briefly stating when her death had taken place, and inclosing a certificate thereof.

Gerald was seen no more that day; but on the morrow he came forth meek and chastened, as one who had wrestled with a great sorrow, but by divine aid had conquered it.

Will my readers conclude my story? Will they say if Cathie and Gerald were happy at last?

LEX.

AN EVENING SONG.

THE Midsummer moon is sleeping,
Upon the meadow grass;
And slowly, dreamingly creeping,
Musical breezes pass.
I see thy face in the calm sweet moon,
I hear thy voice in the wind's low tune.

The Midsummer moon is gazing
Upon the ocean's breast,
Which passionate throbs are raising—
Love will not it rest.
It trembles and gasps to meet her rays,
As once I quivered 'neath thy hot gaze.

Ah me! for the bright hopes scattered
To busy winds of Heaven:
Ah me! for the diamond shattered,
The golden circlet riven.
Sadly thine eyes in the moon I trace,
But I see no more thy human face.

The Midsummer moon is sleeping
On meadow-grass and wave;
Lost heart, my watch I'm keeping
Lonely, beside thy grave:
Seeing thy face in the calm sweet moon,
Listening thy voice in the wind's low tune.

LEX.

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The Court and High Life.

With the close of the fashionable season in London, and the departure of the living stars of high life to the sea-side and health-teeming hills and valleys of the country, we have to report also the departure of royalty, her Majesty and the younger members of the royal family to Balmoral, and the Prince and Princess of Wales to Scotland also, for the shooting season. Previously, their royal highnesses paid an interesting visit to York, where they were received with the greatest enthusiasm. During their stay at York, they were the guests of his Grace the Archbishop. The Prince and Princess then proceeded to Studley Royal, the seat of Earl de Grey; and the Prince enjoyed some excellent grouse shooting on the Yorkshire moors.

The christening of the infant son of Lord and Lady Cecilia Bingham, has taken place at Marylebone Church. The infant received the names of Albert Edward, his Royal Highness the Prince of Wales being sponsor.

The Theatres.

Royal Italian Opera.—Mr. A. Mellon's Concerts.—The opera season having terminated, the annual series of promenade concerts under the direction of Mr. Mellon, is become a powerful attraction. The theatre is fitted up in the same elegant and convenient manner as last season, and the selections of music have been made with such taste and judgment, as to ensure a continuance of the patronage which has hitherto been given to these performances. The highest ground was taken from the first; and the public were thus assured, that although light and lively music would always be a prominent feature of the programmes, the great works of the great masters would also be performed for the gratification as well as the advancement of public taste. Beethoven's wonderful overture to *Leonora*, Gounod's "Meditation" on the prelude of *Sebastian Bach*, and a *morceau* from Mendelssohn's *Athalie*, gave quite a "Philharmonic" character to the entertainment of the opening night, a character which has been well maintained ever since. The waltzes and quadrilles are sparkling and effective, and Mdlle. Liebhart varies the performances with her delightful vocalization. "The Lover and the Bird," which she sings very brilliantly, is a pretty composition of Guglielmo's, reminding us in its opening, of Arditi's popular waltz, and subsequently of a catching theme in the *Traviata*. Mdlle. Krebs, the charming little pianiste, has given some excellent solo performances, and Wieniawski, the celebrated Polish violinist, has awakened enthusiasm among the audiences by the style in which he has executed some difficult and beautiful works.

The Princess's.—*The Huguenot Captain* adds another to the long list of successful productions, for which this fashionable theatre has become so famous during Mr. Vining's spirited management. The plot is of the most stirring and romantic character, and is most ably developed by Mr. Watts Phillips. The scenery is most splendid, reflecting the highest credit on the pictorial artists engaged in its production—the Antechamber and Great Hall in the *Hotel d'Armenonville*, demanding especial praise, as they display a perfection of arrangement and a gorgeous beauty of coloring, that has never been surpassed upon the stage. Mrs. Stirling as the Duchess, and Miss Neilson as Gabrielle, sustain their parts with great judgment and pathos, and Mr. Vining as *Rene de Pardillon*, gives a most striking impersonation of the loyal tenderness towards the fair sex, and reckless daring in defence of the right, that distinguished the brusque, fair-haired soldiers of Henry of Navarre. Mr. George Honey as Hannibal Locust displays much humorous talent, and Miss A. Thompson sings and dances in very attractive style. The costumes, designed by Mons. Marcelin of Paris, are of the most splendid and picturesque character; and the spirited ballet of Bohemians in the second act, creates the greatest interest in the audience, which is brought to a climax by the entrance of the celebrated Parisian dancers, Messrs. Flageolet, Clodoche, Comete, and Normande, whose amusing and grotesque antics must be seen to be appreciated.

New Adelphi.—Here *The Fast Family* is enjoying a lengthened run, that is well deserved by the merits of the piece, which is most cleverly constructed and acted to perfection, and combined with the attractions of Offenbach's *La Belle Helene*, forms one of the best programmes of the season. The comic powers of the Adelphi company have never been engaged in a more humorous burlesque, or one illustrated by more brilliant and lively music, and they avail themselves to the utmost of the opportunity that Mr. Burnand's adaptation affords them. Miss Furtardo is a charming Helen, and Messrs. Toole and Paul Bedford vie with each other, in provoking the laughter of the audience to the utmost. Mr. Toole has appeared with immense success in *Paul Pry*, and creates the most uncontrolable merriment in a new farce called *Keep Your Door Locked*.

Olympic.—This theatre has been open for a short season, under the management of Mr. Edward Hastings, who produced a new drama in three acts, entitled *Six Years After; or the Ticket-of-Leave Man's Wife*. It is a kind of sequel to the popular piece of "The Ticket-of-Leave," which has had so long a run at this house, and has in its progress some effective incidents. Continuation pieces seldom answer the expectations of their producers, but the present novelty has been admired and applauded, it having been got up with much care; and all the performers do their best with the characters placed in their hands.

The Strand.—*The Latest Edition of Kenilworth* has revived all the interest that was taken in the original production. Some of the original performers have left the Strand company: but their successors are so clever, and make all the hits so extremely well, that nothing is left to be desired. It is an excellent burlesque, full of fun and drollery; and it is no wonder, therefore, that the house continues to be well attended. Messrs. Thorne, James, Fenton, Turner, and Mesdames Ada Swanborough, Raynham, and Holt, are all deserving of high praise for their exertions to entertain the patrons of this theatre. *Waiting for the Underground* is the title of a most amusing farce which has lately been produced.

Astley's.—This favorite establishment has been reopened under the management of Miss Sophie Young, who has provided excellent entertainment for the public. A new version of Miss Braddon's novel of *Lady Audley's Secret*, gives all the chief features of that work, and the characters are played with adequate ability by Miss Sophie Yonng, Mesdames Maud Shelley and Marian: Messrs. Potter, Jordan, Neville, and Sinclair. A new ballet, entitled *Rosalie*, is a very pretty little piece, in which Mdlle. Esla and the celebrated Payne family are seen to advantage.

The season at Drury Lane will commence on the 25th inst. under the management of Mr. F. B. Chatterton, who will continue to carry out the principles that have proved so successful during the last few seasons, and have established the standard attraction of Shakespeare, and the classical portion of the British drama.

The Lyceum will re-open on the 15th, and Mr. Fechter's patrons are eagerly anticipating the production of one of those striking novelties, which have rendered his management so attractive. It is entitled *The Long Strike*, the cast including the talented author, Mr. D. Boucicault, Mrs. Boucicault, and the powerful Lyceum company.

Lose it.—"If you are not careful, wife, I shall lose my temper."—"Well, I shall rejoice if you do."

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Le Monde Élégant

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Octobre 1866

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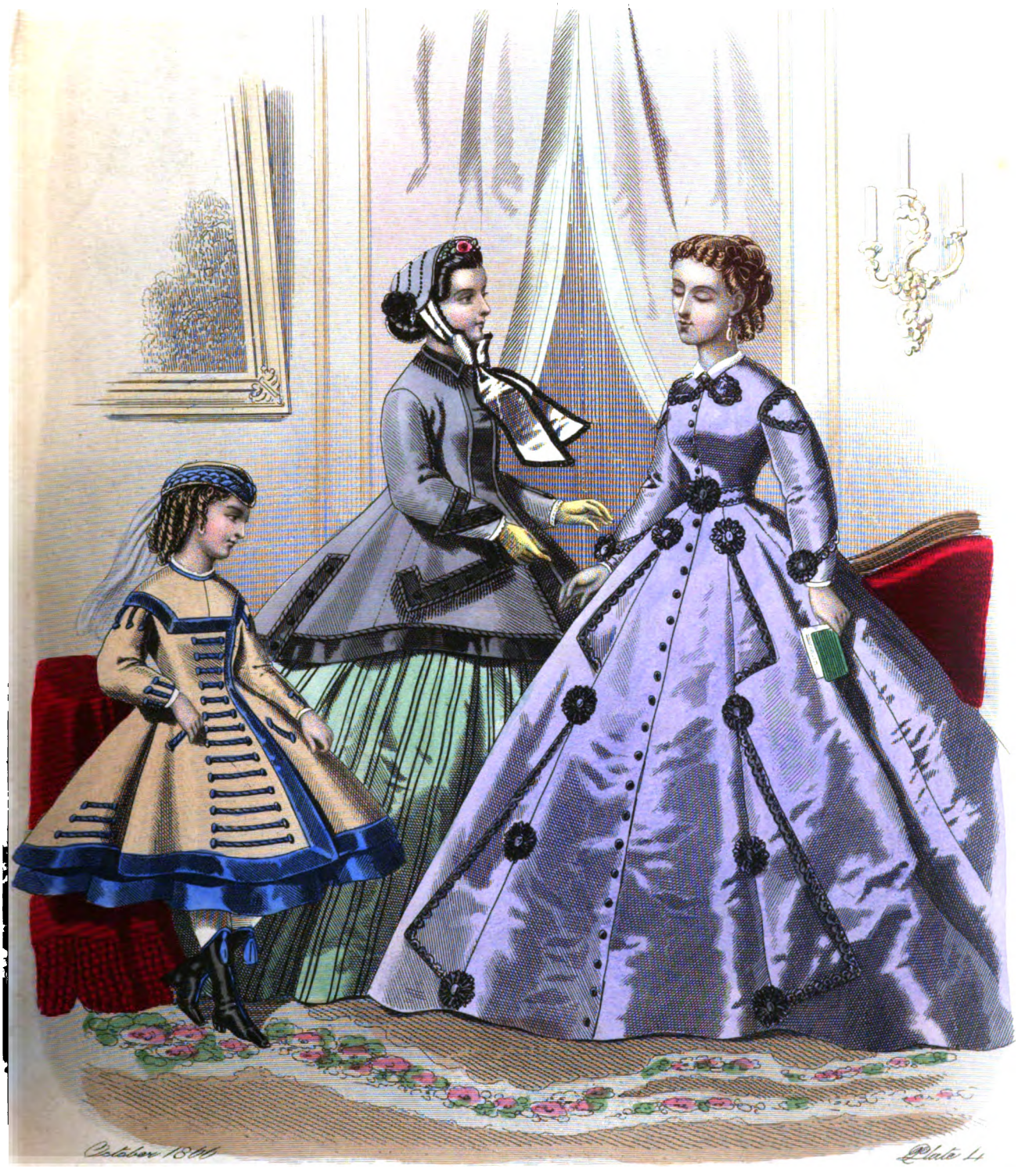
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October 1866 Plate 3

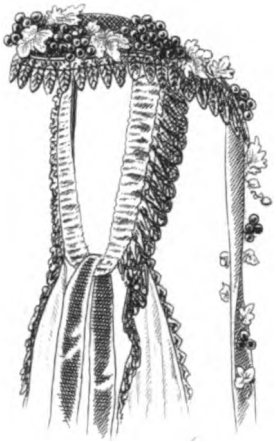
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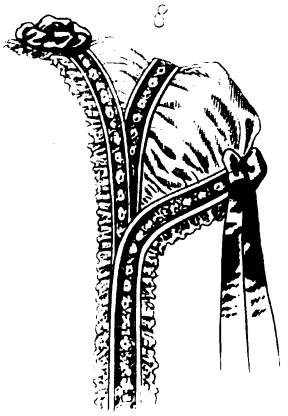














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THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 514. OCTOBER, 1866. VOL. 43.

Observations

ON

LONDON AND PARISIAN FASHIONS

The autumnal tints of the foliage both in town and country already remind us of the approach of the Winter season, and our variable climate always causes a necessity for the early adoption of warmer clothing.

Among the most novel and beautiful productions of the most distinguished *Artistes des Modes*, we have selected some of the choicest and most elegant, for delineation in the Coloured Plates of our present number, and the continuation of this series in our next month's Plates, will be even more interesting to our fair readers.

Suits are of course not much worn for Winter, and Paletots therefore will be made of velvet, cloth, or Astracan: the velvet trimmed with *passementerie* and lace, the Astracan with silk or narrow bands of black velvet, and the cloth with *passementerie* and *chenille* fringe. In form they are generally made close-fitting, or nearly so, and are usually cut rather pointed at back, or else of the Greek *Peplum* form, hollowed out back and front, and open at the sides with long points. The first style is selected for our pattern this month; the *Peplum* was given in our September number.

For those ladies who prefer the loose, flowing kind of mantle, nothing is more stylish or more comfortable in wear, than the Balmoral, shown on the 1st figure of our 2nd Plate, and given full-sized with our number for February last.

One very prominent characteristic of the prevailing fashion, is the taste for Greek forms, whether in garments or in trimmings. The standard Greek border is a very favorite trimming, and a stylish way of applying it is shown on Plate 2. Fig. 2 in Plate 1, is another kind of Greek trimming. These Greek forms have also been introduced in Ball costume, and a most charming Greek *toilette*, is shown on fig. 2 of our 3rd Plate.

Dresses have the skirts shorter; they are cut in the "train" form, but the trains are not so long. They are always gored so as to sit quite plain at the front, and nearly if not quite so at the sides: the seams are very often piped, corded, or trimmed with lace, so as really to form the ornamentation of the skirt. For walking, skirts are frequently looped up.

Bodies are plain and high, with round waist, and there is a tendency to cut the waists a little shorter.

In bonnets, the small round *Lamballe* or *Benoiton* shape is superseding all others. A great variety of the most elegant styles, is shown on our 5th Plate. The strings generally fasten with a small brooch, a flower, or an ornament.

Description

Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Plain high dress of rich Rep or Irish Poplin. *Casaque* of black velvet fitting perfectly tight; the bottom edge of *casaque* is trimmed by two rows of narrow black lace, quilled very full, set close together, and headed by a rich silk *passementerie*. At a little distance from this heading this trimming is repeated, but with this difference: it represents an opening at the back and on each side; at the back the lace is carried to the waist, but not so high at the sides; the trimming which heads the lace is continued from the waist about half way up the back: the neck and front edges of *casaque* are finished by the *passementeria*.

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The shaped sleeve is nearly close-fitting, and has an *epaulette* or *jockey*, and a pointed cuff, formed by lace headed by the *passementerie*. *Fanchon* bonnet edged with bright scarlet velvet, black lace, and narrow jet trimming; at the left side a small black plume: strings of bright scarlet velvet.

This costume is from the MAISON BOUDET, *Boulevard de la Madeleine.*

COSTUME FOR HOME.

Fig. 2.—*Robe à la Princesse*, without seam at waist; it is of pearl-grey silk trimmed with violet violet, the back and front to correspond; the velvet is of two different widths, that in the centre of back and front being about two inches wide: three rows of this velvet start from the top of back, are gradually brought nearer together as they approach the waist, and again widen to the bottom of skirt, where they terminate in a triangular tab of velvet; the other three rows of velvet on each side, are about one inch in width, are placed exactly pararallel with the broad velvet, to within a little distance of the waist; they are then curved towards the front, where the same trimming is reproduced: these velvets gradate in length, and all terminate in triangular tabs: the tabs are continued at one edge of the last row of velvet, and are tacked down to the dress to keep them in their proper form and position. The sleeves have a row of velvet round the armhole, and four tabs are fastened on the shoulder: there are seven other rows of velvet round the sleeve, the last row forming cuffs with two tabs.

This dress is from PAIER & Co., of Paris.

PROMENADE COSTUME.

Fig. 3.—High dress of green silk of the Princess form, all the seams being covered by a green and black silk cord. *Paletot* of Astracan, the color light Havanna; it is half tight with collar *à revers*, and we give the pattern full-sized: the facings are of black silk, and the edges are bound by a black figured galloon; the fronts are fastened by a tab cut in points with steel buttons at each end: pockets are imitated by a *patte* cut in three points, bound with galloon and fastened by three steel buttons. The sleeves are rather tight with deep cuff *à revers* left open in about half its depth, the edge bound and finished by two steel buttons. Bonnet of black velvet edged with black lace; white feather and broad white strings.

This *Paletot* is from the MAISON GALLOIS GIGNOUX et Co., *Trois Quartière, Boulevard de la Madeleine.*

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of rich silk or poplin, the skirt with short train; all the seams are covered by a rich black *guipure*, the same lace finishing the bottom of the dress. The body is plain and high, closing in the front with small fancy buttons: the sleeves, nearly close-fitting, have a row of *guipure* round the armhole and wrist; the *ceinture* is also covered with *guipure*. Balmoral Mantle of black velvet, bordered entirely round by a rich *passementerie* of silk and jet beads: two rows of this *passementerie* cross the shoulders, and are continued to the bottom of the cloak: the *capuchon* or hood is trimmed at the top by a narrow black lace, and silk cord; the bottom of hood is finished by a cord and narrow jet fringe, the point being ornamented by an *agrafe* of *passementerie* and jet, with deep jet fringe: the neck is finished by a cord and narrow lace. *Chapeau Benoiton* of black velvet, with ornament of lace and jet at the top: at the back a jet fringe, and *brides Benoiton* of broad *glacé* ribbon tied under the *chignon*: second *brides* of white *tülle* tied under the chin.

COSTUME FOR HOME.

Fig. 2.—Dress *à deux jupes* of violet silk, sufficiently short to show the entire foot. The first skirt is trimmed at the bottom by two flounces of black lace; the first headed by two rows of black velvet, the second skirt is short, the bottom cut *à la Grecque*; it has a flounce of black lace and three rows of narrow velvet. Plain high body fastened by black velvet buttons; silk *ceinture* edged with velvet and silver clasp *à la Russe*: the sleeves have an *epaulette* formed by black lace and rows of velvet, three rows of velvet forming cuff. Cap of white lace trimmed with small roses.

This dress is from Mme. ROSSIGNON, 4, *Rue Lafitte.*

PROMENADE COSTUME.

Fig. 3.—High dress of green silk, the skirt without trimming. Alexandrina *Paletot* or *Peplum*, of drab cloth; the full-sized pattern of which was given last month: the trimming consists of two rows of rich *passementerie* of black silk and jet, with a

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jet fringe at the bottom, and the openings at the sides. Two rich medallions ornament each front, one placed at the height of waist, the smaller one in front of shoulder. The sleeves are wide, cut pointed at the bottom, and finished by fringe and *passementerie*; a row of fringe forms *epaulette* and two medallions ornament the sleeves. Helmet hat of black velvet with small black feather *rosette*, and Bird-of-Paradise plume.

This costume is from the MAISON EDME-PARIS, *boulevard de la Madeleine.*

PLATE THE THIRD.

EVENING OR BALL COSTUME.

Fig. 1.—*Sortie de bal* of *cerise* silk, nearly covered by white lace: the lace is gathered and set on to the cloak so as to leave the top part of the silk plain. and forming point both back and front: below the narrow heading of the lace is a thick, white silk cord, the two ends of which at the back terminate in large tassels; round the neck is a narrow *rûching* of lace finished by a cord and tassels, which fastens the cloak in front.

This very elegant *Sortie de bal* is from the COMPAGNIE LYONNAISE, *Boulevard des Capucines.*

EVENING COSTUME.

Fig. 2.—Dress of rich white satin, the skirt with deep hem, above which are two rows of *ponceau* velvet, on which at equal distances are *nœuds* or *rosettes* of a broader velvet: at the top of the skirt, fall the plaits and long points of a *peplum* of the same material, bordered by two rows of velvet, the points terminating in tassels of white and *ponceau* silk: the same folds and points at the back: this skirt has very little fulness at the top, and should be perfectly plain in the front. The *corsage* is very low, has two bands of velvet at the top, the lower one edged by a silk ball fringe: *ceinture* of white satin edged with velvet, and fastened by a *rosette*: sleeves and *chemisette* of fulled *tûlle*. In the centre of *corsage* is a gold *agrafe* to which are attached small gold chains, the ends of which are fastened to the *coiffure*; this consists of a band of velvet and five *agrafes*, with gold chains looped between them.

This *costume de l'Empire* is by MADAME CHARPENTIER, 38, *Rue Richelieu.*

BALL COSTUME.

Fig. 3.—Dress *à deux jupes*; the first skirt is of silk *glacé*, the color *bleu Impératrice:* the two others of very fine white *tarlatane* or *mousseleine de soie*: the first of these is looped on the left side by two garlands of roses; the second is looped by one only, which is carried diagonally across the *corsage* and right shoulder, terminating at the centre of back: the *corsage* is cut *à la Princesse*, and is finished by a garland of small roses: the sleeves merely consist of a row of rich lace fulled into the armhole.

This costume is from MDLLE. RABOIN, *Rue Neuve des Petits Champs.*

PLATE THE FOURTH.

YOUNG LADY'S COSTUME.

Fig. 1.—Frock of bright blue silk, and *casaque* of fine cloth. the color a light Havanna: the *casaque* is long and opens on the left side: it is trimmed round with a broad blue velvet: the same velvet gives the form of a low square body: the front of *casaque* is trimmed *en tablière* by rows of blue silk cord, the ends terminating in olives; at each side of the bottom of the skirt, there are three rows of the same: the sleeves to correspond. Felt hat; the brim on the right side covered by small blue feathers, on the left a blue gauze veil is folded and fastened at the back.

This costume is from Madame CHARPENTIER.

PROMENADE COSTUME.

Fig. 2.—Dress of striped Poplin with plain high body. *Paletot* of light grey cloth fitting half tight; it is bordered round by a bias band of silk of a darker shade, headed by a thick silk cord: openings are imitated at the side and back seams by bands of silk, that at the back being carried to the waist: jet buttons ornament these bands. On the fronts large pockets are imitated by narrower bands, having the cord entirely round them, a deep jet fringe at the bottom, and four jet buttons placed at equal distances. The sleeves have a cuff imitated by a pointed band of the silk, and buttons to correspond. *Lamballe* bonnet of terry velvet of the same colour as the *paletot* trimmed with rows of jet; black feather at the right side; *tûlle* cap with roses.

This *Paletot* is from the MAISON BOUDET.

HOME COSTUME.

Fig. 3.—Dress of lilac silk of the form *Princesse*: the dress closes in the front in its whole length by small buttons of black

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The shaped sleeve is nearly close-fitting, and has an *epaulette* or *jockey*, and a pointed cuff, formed by lace headed by the *passementerie*. *Fanchon* bonnet edged with bright scarlet velvet, black lace, and narrow jet trimming; at the left side a small black plume: strings of bright scarlet velvet.

This costume is from the MAISON BOUDET, *Boulevard de la Madeleine.*

COSTUME FOR HOME.

Fig. 2.—*Robe à la Princesse*, without seam at waist; it is of pearl-grey silk trimmed with violet violet, the back and front to correspond; the velvet is of two different widths, that in the centre of back and front being about two inches wide: three rows of this velvet start from the top of back, are gradually brought nearer together as they approach the waist, and again widen to the bottom of skirt, where they terminate in a triangular tab of velvet; the other three rows of velvet on each side, are about one inch in width, are placed exactly pararallel with the broad velvet, to within a little distance of the waist; they are then curved towards the front, where the same trimming is reproduced: these velvets gradate in length, and all terminate in triangular tabs: the tabs are continued at one edge of the last row of velvet, and are tacked down to the dress to keep them in their proper form and position. The sleeves have a row of velvet round the armhole, and four tabs are fastened on the shoulder: there are seven other rows of velvet round the sleeve, the last row forming cuffs with two tabs.

This dress is from PAIER & Co., of Paris.

PROMENADE COSTUME.

Fig. 3.—High dress of green silk of the Princess form, all the seams being covered by a green and black silk cord. *Paletot* of Astracan, the color light Havanna; it is half tight with collar *à revers*, and we give the pattern full-sized: the facings are of black silk, and the edges are bound by a black figured galloon; the fronts are fastened by a tab cut in points with steel buttons at each end: pockets are imitated by a *patte* cut in three points, bound with galloon and fastened by three steel button[s]. The sleeves are rather tight with deep c[uffs] *à revers* left open in about half its d[epth] the edge bound and finished [with] buttons. Bonnet of black vel[vet] black lace; white feather an[d] strings.

This *Paletot* is from the MAISON G[ROS] LOIS GIGNOUX et Co., *Trois Quarti[ers]* *Boulevard de la Madeleine.*

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of rich silk or poplin skirt with short train; all the seams covered by a rich black *guipure*, the lace finishing the bottom of the dress. body is plain and high, closing in the with small fancy buttons: the sl[eeves] nearly close-fitting, have a row of *gu[ipure]* round the armhole and wrist; the *ca[pe]* is also covered with *guipure*. Bal[maca] Mantle of black velvet, bordered e[dge] round by a rich *passementerie* of sil[k] jet beads: two rows of this *passem[enterie]* cross the shoulders, and are contin[ued] the bottom of the cloak: the *capuc[hon]* hood is trimmed at the top by a [row] black lace, and silk cord; the bott[om] hood is finished by a cord and nar[row] fringe, the point being ornamented *agrafe* of *passementerie* and jet, wit[h] jet fringe: the neck is finished by and narrow lace. *Chapeau Benoiton* o[f] velvet, with ornament of lace and jet top: at the back a jet fringe, and *Benoiton* of broad *glacé* ribbon tied the *chignon*: second *brides* of whi[te] tied under the chin.

COSTUME FOR HOME.

Fig. 2.—Dress *à deux jupes* of vio[let] sufficiently short to show the entir[e] The first skirt is trimmed at the bot[tom] two flounces of black lace; the first by two rows of black velvet, the skirt is short, the bottom cut *à la G[reek]* it has a flounce of black lace and thr[ee] of narrow ve[lvet] Plain [body] ened by bl[ack] edged wi[th] *Russe*: t[he] by black [lace] of velv[et] trimm[ed] Thi[s]

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jet fringe at the bottom, and the openings at the sides. Two rich medallions ornament each front, one placed at the height of waist, the smaller one in front of shoulder. The sleeves are wide, cut pointed at the bottom, and finished by fringe and *passementerie*; a row of fringe forms epaulette and two medallions ornament the sleeves. Helmet hat of black velvet with small black feather trimming and Bird-of-Paradise plume.

The costume is from the Maison Edme-[illegible] *Boulevard de la Madeleine.*

PLATE THE THIRD.

EVENING OR BALL COSTUME.

Fig. 1.—[illegible] *de bal* of *cerise* silk, nearly [illegible] lace: the lace is gathered [illegible] cloak so as to leave the [illegible] plain, and forming [illegible] front: below the narrow [illegible] the lace is a thick, white [illegible] ends of which at the [illegible] large tassels; round the [illegible] lace finished by [illegible] fastens the cloak in [illegible]

[illegible] *corsage de bal* is from the [illegible] *Boulevard des*

[illegible] CHILD.

[illegible] white satin, the [illegible] which are two [illegible] which at equal [illegible] of a broader [illegible] fall the [illegible] pelerine of the [illegible] row of [illegible] of [illegible] and [illegible] very little [illegible] perfectly [illegible] low, the [illegible] and [illegible] small [illegible] and of [illegible] chains [illegible]

[illegible] *Madame*

skirt is of silk *glacé*, the color *bleu Impératrice:* the two others of very fine white *tarlatane* or *mousseleine de soie*; the first of these is looped on the left side by two garlands of roses; the second is looped by one only, which is carried diagonally across the *corsage* and right shoulder, terminating at the centre of back: the *corsage* is cut *à la Princesse*, and is finished by a garland of small roses: the sleeves merely consist of a row of rich lace fulled into the armhole.

This costume is from Mlle. Ramon, *Rue Neuve des Petits Champs.*

PLATE THE FOURTH.

YOUNG LADY'S COSTUME.

Fig. 1.—Frock of bright blue silk, and *casaque* of fine cloth, the color a light Havana: the *casaque* is long and opens on the left side; it is trimmed round with a broad band of velvet: the same velvet gives the form of a low square body: the front of [illegible] is [illegible] *en tablier* by rows of [illegible] cord, the ends terminating in olives; at each side of the bottom of the front there are three rows of the same; the sleeves to correspond. Felt hat; the [illegible] is [illegible] by small [illegible] of [illegible] a long gauze veil is [illegible] at the back.

[illegible] from Madame Charles [illegible]

PLOUGH'S COSTUME.

[illegible] of striped Poplin with [illegible] of light gray [illegible] is bordered round [illegible] of a darker shade [illegible] cord: openings are [illegible] back seams by [illegible] back being [illegible] large pockets [illegible] deep fall [illegible] sleeves have [illegible] color of the [illegible] Landolfi [illegible] of the same colour as [illegible] town of jet, [illegible] little cap [illegible]

[illegible] is from the [illegible]

HOME COSTUME.

Fig. 2.—Dress of [illegible] Princesse. The dress [illegible] the [illegible]

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velvet: on each side of this opening are two *revers* of silk edged with narrow black lace: the longer *revers* have three *rosettes* of black lace with small lilac silk buttons in the centre; the small *revers* have one only. *Ceinture* of silk edged with lace, and *rosette* in the centre. The sleeve has a pointed *epaulette*, and cuff to correspond.

This costume is from the MAISON PARIS.

PLATE THE FIFTH.

No. 5 is a ROUND HAT of black velvet, the broad brim turned up quite flat; at the back, loops and ends of broad black velvet: round it is a wreath of roses and buds, one end of which falls over one of the loops. This hat, as well as those numbered 3 and 4, are by Mme. MARIA BOIREAU, *Boulevard Montmatre.*

No. 2 is a BENOITON BONNET of black velvet trimmed round with broad black lace worked with small jet beads; at the left side a large rose with buds and foliage: strings of black velvet, and *brides Benoiton* of black lace. This elegant bonnet is by MME. RIEL, *Rue Lafitte.*

No. 3 is a BONNET of *ponceau* velvet, the edge trimmed with black lace; on the velvet are rows of jet beads, each row terminating in a jet pendant which falls over the lace; a small circle of black lace conceals the starting place of the beads, in the centre of which is a jet ornament; strings of *ponceau* velvet with jet *agrafe.*

No. 4 is a BONNET called the *Chapeau Catalan*: it is of black velvet embroidered with jet, and has a jet fringe at the edge; at the left side a large dark rose with buds; strings of black velvet, and *brides Benoiton* of black lace, headed with jet.

No. 5 is a BONNET of black *tûlle* edged with *ponceau* velvet, over which falls a black lace; wreath of purple grapes and vine-leaves; at the back a streamer of *ponceau* velvet covered with grapes and leaves: strings of *ponceau* velvet covered with a fulling of white *tûlle* with black lace at the outer edge, which is continued on *brides* of white *crêpe.* This bonnet is from the MAISON DELANOUE, *Rue Richelieu.*

No. 6 is a BONNET of pearl-grey terry velvet trimmed with blond, the edge of the blond finished by pendants of crystal; high on the left side is placed a large rose with buds and leaves; a broad pink ribbon crosses the hat, the *brides* being of white *tûlle* fastened by a vine-leaf and rose-buds. This bonnet, as well as No. 10, is from MAISON LEBLANC-NEY, *Rue des Martyrs.*

No. 7 is a DRESS BONNET of white terry velvet trimmed at the back with white blond; strings of broad white satin ribbon cross the hat, over which is laid a large Ostrich feather; in the interior a fulling of *tûlle* and small rose-buds. This elegant bonnet is from Mmes. BRIE ET GEOFFRIN, *Rue Richelieu.*

No. 8 is a MORNING CAP of white muslin trimmed with rich insertion and *Valenciennes* lace; at the front a *rosette* of blue ribbon, and at the back a bow of the same with long ends. This cap and No. 11, are both from the MAISON AUBREY SŒURS, *Rue Lafitte.*

No. 9 is a HAT of grey Felt with small feathers of the same color; it is bound with black velvet, and has at the left side a bow and long ends of the same. This hat is from Mme. DUFOY, *Passage Verdeau.*

No. 10 is a BONNET of black *tûlle* embroidered with jet round the edge: flower of Pomegranate with buds and leaves; strings of black velvet fastening with an *agrafe* of jet.

No. 11 is a MORNING CAP of muslin or fine cambric; it is bordered by a *guipure* insertion and broad lace; under the insertion is *cerise* velvet; large bow and strings of *cerise* velvet.

No. 12 is a *Lamballe* BONNET of black velvet trimmed with black lace and pansies; strings of black velvet, and *brides Benoiton* of black lace; the whole of lace is headed by a narrow jet trimming.

THE FULL-SIZED PATTERN.

*** *This pattern may be depended upon, as being an* EXCELLENT FIT, *and of the newest style. In cutting out,* NO ALLOWANCES *are to be given for seams.*

OUR pattern for this month is the SANDRINGHAM PALETOT, shown on the 3rd figure of our 2nd Plate. It is made to fit tight to the figure, and has a narrow *revers* turned back. The sleeve has a *mousquetaire* cuff, the pattern of which we have indicated.

It is for a lady of good figure and average height, measuring about 34½ inches round the chest. We have given all the pieces of the pattern complete, comprising front, side-piece of front, side-piece of back, back, sleeve, and collar. A small piece will have to be made good at the bottom of back. We can confidently recommend this pattern as being an admirable fit and of the newest style.

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LOVE ON THE OCEAN WAVE.

"The skipper he stood beside the helm,
His pipe was in his mouth;
And watched how the veering wind did blow
The smoke now west, now south:
Then up and spoke an old sailor
Who'd sailed the Spanish main;
'I pray thee put into yonder port,
For I fear a hurricane.'"—*Longfellow.*

CHAPTER I.—HOME.

THERE are often severer conflicts at the fireside than those which occur on battle-fields: tender and loving hearts fall into fierce warfare, and great spirits go forth with compressed lips and flashing eyes, with hearts tumultuously throbbing over future uncertainties, or chilling into iciness over scenes portrayed by a too vivid imagination for actual truth. On the other hand, there are separations attributed to good nature, but which originate in selfishness: a feeling that is of no service to others, and of infinite harm to ourselves. Many a passer-by, looking up at the beautiful mansion of Mr. Gainsfield, in the pretty village of Brookland, fancied that nothing but happiness could reign there. And those who observed the dignified bearing of its proprietor, and the magnificence of his wife, drew inferences of domestic felicity which an unveiling of the facts would have shown to be incorrect.

Mr. and Mrs. Gainsfield, when they have no company, are the most miserable people in the world. They sit alone by their fireside in sullen discontent, or address each other in a tone of sarcasm, in which an undercurrent of bitterness is perceptible. Herbert, the only son of this majestic but unhappy pair, was in open revolt against both parents, and spent the greater part of his time in London, in gay scenes and among companions not always so reputable as himself. Cecilia, the only daughter, was sent away to a staid and formal aunt in distant Cornwall, because Mr. Gainsfield disliked a young gentleman who was desirous of paying his addresses to her.

Felix Fareham was the younger son of a neighbouring lord of the manor: but his means were respectable: and as neither Cecilia nor himself had a greater ambition than could be gratified within the circle of a happy home, there was no reasonable apprehension with regard to the future. But Mrs. Miriam Gainsfield wished her daughter to be elevated to a higher position in society than her own, and could not understand that the highest and best of earthly desires, when there is an honourable competence, is that of daily interchange of affection with some kindred spirit, more interested in our thoughts and feelings than in those of all the world besides. She had possessed a small fortune when she married Mr. Gainsfield, and that was her husband's inducement to propose for her hand. He appeared to be a thriving merchant, but was in fact considerably embarrassed; and to him, wedlock was a mere "matter of money." Miss Miriam Goodluck was too young and too flighty to understand her own character or motives, still less those of the man to whom she was about to link her destiny. She was just emancipated from the thraldom of a boarding-school, where she had learned as much of what are called "accomplishments" as it was possible for such a girl to acquire. She could speak French so that an intelligent native might with some little trouble and reflection understand what she meant: it was thought she could speak a little Italian also, but as no natives of Italy came within range of family-visiting, her abilities in that way were not put the test. The romance of having a lover, the belief of her friends that he was a good match, and the prospect of a brilliant wedding, were the motives that led to Mr. Hector Gainsfield's acceptance. The life-long pleasures which were to succeed the fairy brilliancy of the bridal day, were never realized. The bridegroom was ruined within a few months after his marriage, and all that they had then to subsist upon was the bride's fortune, which had, happily, been settled upon herself.

The two children, Herbert and Cecilia, had no comfortable home, and no good example presented to them. Their father and mother were always either sullen or bickering, or violently quarrelling: so that Herbert as he approached manhood, was glad to get away from them. Then he fell into bad courses. His sister had ventured to love, and was forthwith despatched to old Aunt Trefadlyn, in the county of Cornwall, down by the Land's End.

There was a good manly spirit latent in Herbert Gainsfield, and under judicious directions he would have done well. He fell into debt and difficulties, so as to alarm some elderly members of the family; and they, concerned for the "honour of their house," promised to pay his debts and provide for him in Australia, if he would make up his mind to go to that far-away colony. Herbert was not long in coming to a reso-

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lution. He despised the companions of his gay hours, and was willing to reform, in a new country. But he did not like to leave his sister, whom he loved as a brother should love, to the tender mercies of his vain and selfish parents.

He anticipated objections on Cecilia's part; and was surprised when, after some few days' deliberation, she expressed herself not only willing but also anxious to go with him.

"She's a dear, delightful little girl!" said Herbert to himself, when the resolution was conveyed to him. "I shall hope to get her a good husband in the new country."

Herbert Gainsfield neither apprehended his sister's motive, nor what reason there was to believe his good wish would be fulfilled.

Cecilia was in love with Felix Fareham; and Felix, we know, was devoted to the charming Cecilia.

CHAPTER II.—ON THE OCEAN.

It was not a painful leave taking, that of Herbert and Cecilia with their parents. The latter felt relieved of what was to them a heavy responsibility; and went to their fireside after a cold farewell, to find fault with one another, and bicker and snarl as usual.

For the first two or three weeks the voyage of the young emigrants was not altogether unpleasant: the weather was fair, and the company passable. They did not choose to make personal companions; but there was one Luke Jones, an emigrant (who intended embarking his capital in sheep-farming, to which pursuit also Herbert intended devoting himself) whom the latter was much interested in, and who being well up in the subject, was capable of imparting useful knowledge.

It is not surprising, then, that Luke and Herbert were frequently engaged in conversation; and Cecilia, engaged at her needlework, was always an attentive listener. Some of the passengers who loved scandal, whispered among themselves that Cecilia contrived to be always present when Luke and her brother were together. The foolish people! The fact was that Luke took advantage of the times when he saw Cecilia with her brother to join them.

Before they were half way to their destination, Herbert Gainsfield repented of his journey. He was dismayed by the great waste of waters that day after day met his view: and his mind reverted to scenes of gaieties in which he had mingled, and wished to join again.

Luke Jones, to whom he had made confession of this change of mind and renewed desires, endeavoured to disengage his thoughts and lead them towards the new country whither they were going. But his efforts were in vain. He then pointed out the necessity for self-sacrifice and self-assertion, for the welfare and happiness of Cecilia, whom he had under his protection; and who, he acknowledged, had been induced by his importunities to emigrate: but the selfishness of his mother was strong in Herbert, and whilst acknowledging the truth of all Luke Jones said, he still repined for the loss of familiar scenes of home, and brooded on the dull future.

Cecilia perceived the change in her brother: and it required all the friendly efforts of Luke Jones to sustain her drooping spirits.

The voyage was not destined to prove a calm and prosperous one. For some days there had been a thick haze upon the sea, and then the clouds grew darker and thicker, and appeared to come down and mix with the ocean—the latter still calm and unruffled by a breeze. The calm was intense.

There was oppression upon the hearts of the passengers. Some subtle influence pervaded and weighed their spirits down. The sailors went about their work with a calmness that accorded with the appearance of the sea. They knew well what was coming, and provided for contingencies; but no one unacquainted with nautical affairs could have believed anything unusual was expected.

The storm broke upon the ship suddenly. There was no other warning than the dead calm had given. From the dense clouds came rolling thunder and fierce lightning: great waves broke over the ship: now the vessel was deep in a trough, from which it seemed impossible to escape; but in another instant it rocked upon the crest of a mighty wave, and a blaze of lightning gave a momentary idea of rising into another world. The thought was but for an instant, for down went the great ship into another yawning gulf, and every timber was shaken.

There were terrible cries from the women and children, and the men clung to whatever was fast in the ship, in terror and alarm, dreading what might follow. The brave captain and his crew went on with their heavy work as though, no thought of danger existed in their minds. It was their

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duty to be calm, and give confidence to the lives in their keeping: and the duty was faithfully done.

For two days this storm continued, with slight intermissions: and then the passengers congratulated one another, only to be thrown into renewed terror by a subsequent shock. Herbert Gainsfield lay down upon the deck in thorough despair. Cecilia had only Luke Jones to comfort her.

"And ever the fitful gusts between
A sound came from the land.
It was the sound of the trampling surf
On the rocks and the hard sea sand:
The breakers were right beneath her bows,
She drifted a dreary wreck,
And a whooping billow swept the crew
Like icicles from her deck!"

Yes: the fate of the gallant ship was sealed. The mighty efforts of captain and brave crew were in vain: down went all into the boiling surge: and shattered timbers, broken spars, ragged sails, the floating chests of the emigrants, and the stores of the ship, were tossed upon the sea, the only remains of what had left port in bravery and beauty.

Another ship, fortunately for the passengers, heard signals of distress, and bore down upon the sinking hull. It was midday, and the drowning souls were saved—all but one.

When the names were called over, one was missing. Herbert Gainsfield answered not.

Cecilia was alone—protected, however, by Luke Jones.

In the confusion and excitement it was believed that Herbert might not have heard his name, and would still make his appearance: for with the abating of the storm the "look-out" observed no signal upon the sea denoting a fellow-creature struggling for life. The ship remained upon the spot for many hours, and the boats were manned in search of the lost one: but they returned unsuccessful.

The sea had taken the lost life of Herbert Gainsfield.

The distress of Cecilia was extremely great; but was it inconsolable? The reader may have already understood that Luke Jones was no other than Felix Fareham. He could not live without the object of his love; and when he found that Cecilia was about to emigrate with her brother, he obtained his father's permission to emigrate also. He did not disclose himself to Herbert on the voyage, because, aware of the inconsistency in the character of the latter, he doubted his approval; and Cecilia considered it best that her brother should remain in ignorance of her lover's presence.

The remainder of the voyage was calm and pleasant. The lovers were united immediately on their arrival at Melbourne: and now among the happiest and most honoured of Australian settlers, are Felix and Cecilia Fareham.

AFTER THE RAIN.

The welcome Summer rain has passed away;
The royal sun reigns in blue reams once more,
Though here and there, a patch of sober grey
Reminds us of the storm so lately o'er.
The queenly rose resumes her native grace,
And shakes the rain-drops from her peerless cheek.
The pure white bindweed lifts its happy face,
And turns towards the sun with glances meek.
'Neath Heaven's blue canopy, soft breezes pass
On scented wings, still sweetening as they move;
And whisper to the happy meadow grass,
And happier flowers, their tale of changeless love;
And birds burst forth, the freshened woods among—
Lark, Merle, and Mavis, in a gush of song.

So when the rain of grief has passed away,
And joy's glad sun has made life's picture fair,
(Though in the firmament some tints of grey,
Some pleading fears, and galling doubts may share),
Then rosy pleasures hand in hand arise,
And summon pride to lay the dead past low;
And pure white hopes look up with happy eyes,
As if on earth were no such thing as woe.
Then dreams and yearnings o'er the future years,
Spring into being from their busy brain;
And wondrous fabrics fairy Fancy rears,
Peopled with forms as beautiful as vain:
And melodies, where Love and Hope take part,
Ring through and through the chambers of the heart.

LEX.

GOOD MISTAKES.—The only kind of mistake we are in favor of is when an old bachelor gets married.

A POPULAR ERROR.—It is a mistaken idea that women talk more than men, arising from the fact that we pay them more attention.

MODESTY.—If you would add a lustre to all your accomplishments, study a modest behaviour. To excel in anything valuable is great; but to be above conceit on account of one's accomplishments is greater.

WOMAN'S MISSION.—When Columbus braved the perils of unknown seas to add America to the world, it was the white hand of a woman that fitted him for his venturesome voyage of discovery. So woman equips man every day for the voyage of life. Woman, as man's *helper*, rises to her peculiar and best altitude." He represents the intellect—the the mind-governing heart. Power appertains to him; but *influence*, more subtle and penetrating than power—another name for power in its most delicate and all-pervading form—belongs to her.

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The Theatres.

COVENT GARDEN.—Mr. Mellon's concerts are highly successful, as they deserve to be, on account of the excellence of the music presented for the entertainment of the public, and the eminent *artistes* successively brought forward. Signor Bottesini's appearance drew, in conjunction with the other features of the programmes great audiences, and never were the powers of this famous contra-bassist displayed to greater perfection than they have been on these occasions. Masters Auguste and Emile Sauret have also given remarkable performances on the pianoforte and violin. Mdlle. Krebs, always delightful, has charmed large assemblies with her unaffected manner as well as by her brilliant execution on the pianoforte; and Mdlle. Carlotta Patti has varied the performances with some brilliant vocal pieces in a style which is without parallel. The classical nights, devoted mainly to Beethoven, Mendelssohn, Mozart, Weber, &c., have given testimony of the judgment and taste of Mr. Mellon, and of which the public have shown a due appreciation; the overture to *Coriolanus*, and the symphony in C minor on the Beethoven night, were great musical treats. The new *Bonnar Waltz*, composed by Mr. A. Mellon, is a most sparkling piece of music, and enables Master Bonnar to display to great advantage his extraordinary powers on the new and curious instrument called the Xylophone. We think this pretty Waltz will be a great favorite with the lovers of music.

DRURY LANE.—This national theatre, which during the last season resumed its wonted character by the conscientious representation of the greatest dramatic works, is again open for the same high purpose under the sole management of Mr. F. B. Chatterton, whose arrangements plainly indicate his determination to afford satisfaction to the severest criticism in giving an intellectual entertainment to the public. The tragic drama will be supported by Mr. Phelps, Miss Helen Faucitt, Mr. Barry Sullivan, Mrs. Herman Vezin, and Mr. H. Talbot, an actor who has won golden opinions in the provinces. Mr. Powrie, who comes with a great reputation from Scotland will appear as Rob Roy. The comic strength of the company is notice-worthy, and English opera also has a place in Mr. Chatterton's arrangements; and for its support, engagements have been effected with Mr. Sims Reeves, Mr. W. Harrison, Mr. H. Drayton, and Mesdames Jenny Baur, Poole, and Rebecca Isaacs. A dramatic adaptation of Goethe's *Faust* is to be one of the earliest novelties, in which Mr. Phelps will sustain the part of Mephistopheles; and the scenery by Beverley is said to be highly picturesque and beautiful; historical illustrations are to accompany the acting, selected from the works of the best composers. At Christmas, a grand pantomime will be produced with great splendour, for which preparations are already in progress. Mdlle. Zephere, a new Columbine, will share the honours with Madame Boleno. Next Easter, an original drama by Mr. Boucicault, will be produced; so that it will be seen a succession of remarkable novelties is ensured. Shakespeare's tragedy of *King John*, with which the theatre opened, was exceedingly well performed, Mr. Phelps, Mr. Sullivan, and Mrs. Herman Vezin, sustaining the principal characters with great power and artistic effect. In the *Comedy of Errors*, the Brothers Webb, whose impersonation of the two Dromios created a sensation some time ago, reappeared, and with all their former humour and success. *Macbeth* is announced for Oct. 1st, the part of Lady Macbeth being entrusted to Miss Amy Sedgwick. Mr. Chatterton's season cannot fail to be a prosperous one with all the attractions we have described.

THE PRINCESS'S.—The remarkable success of *The Huguenot Captain*, is another instance of the public appreciation of Mr. Vining's efforts as caterer for the entertainment of his patrons. The sensation created by that unapproachably grotesque quadrilateral, formed by Messrs. Flageolet, Clodoche, Comete, and Normande, is greater than ever: and the spirited writing of Mr. Watts Phillips; the acting of Mr. Vining, Miss Neilson, and Mrs. Stirling; the most picturesque scenery; and the most gorgeous costumes and stage arrangements, combine to form one of the most attractive pieces of the season. The drama is now provided by Mr. Oxenford's comedy of *The Triple Alliance*, in which Mr. Vining, Misses Neilson and Kate Rodgers, and Mrs. Buckingham White, appear to great advantage.

THE LYCEUM.—Here an immense success has attended the production of Mr. Boucicault's new drama, called *The Long Strike*. The plot is partly founded on Mrs. Gaskell's story of Mary Barton, but is most skilfully interwoven with many original and most striking incidents. The writing of this piece is distinguished by that pathos, truth to nature, and poetical feeling, which characterize all the productions of the talented author, who has perhaps, never been more successful than in the present instance in exciting the highest sympathies of his audience. Every scene is replete with such thrilling interest that our limits will not allow us to delineate even the outlines of the plot. We must however name the night scene in Fuller's Lane, with the view of the Manchester factories in the distance, in which the interest culminates with the murder of Mr. Radley, forming a most effective *tableau*: the scene in the Telegraph Office, with the despairing and almost frustrated efforts of Jane Learoyd and Moneypenny, to avert the conviction of the wrongly accused Jem Starkie, which is a masterpiece of detailed realistic effect: and lastly, the trial of the innocent man, whose ultimate acquittal brings this exciting drama to a most satisfactory close. The acting of the whole piece is most admirably perfect, Mr. and Mrs. Dion Boucicault, Mr. Emery, and Mr. Widdicomb, being especially deserving of praise. Mr. Fechter does not himself appear in the piece, but the effect of his presiding talent is displayed in that perfection of scenery and mounting, which distinguish all Mr. Fechter's productions. The stage arrangements and grouping are all replete with a minuteness of detail, that reflects the highest credit on the management.

THE NEW ADELPHI.—The Autumn season at this favorite theatre will commence on October the 1st, and the arrangements in contemplation will give the greatest attraction to the programmes. The already powerful company, has been strengthened by the engagement of Miss Kate Terry, who will appear in Mr. Tom Taylor's revived comedy of *The Sheep in Wolf's Clothing*. Offenbach's *La Belle Helene* is also announced, and will no doubt prove as attractive as ever. A new drama of great interest is in active preparation.

THE ST. JAMES'S.—This fashionable house will open for the season on October 7, under the talented direction of Miss Herbert. The favorite old comedy of *The Belle's Stratagem* is announced for the opening night, and will be followed early in November, by a new comedy from the prolific pen of Mr. Dion Boucicault.

THE STRAND.—Here the revived burlesque of *Kenilworth* is proving a great success, but the attractions even of this spirited burlesque, promise to be far distanced by Mr. Burnand's last novelty, called *Der Freischutz, or A Good Cast for a New Piece*; and the cast must certainly be pronounced a decided hit, and one that will we should think, serve to swell the coffers of this fashionable little Theatre. *The Married Batchelor*, *Waiting for the Underground*, and *Mr. and Mrs. White*, are all good specimens of that light, sparkling class of piece for which this house is noted, and form a most delightful programme. The company is now strengthened by the engagement of Mr. F. Robson, who will shortly make his first appearance at this theatre.

THE rumour which has been circulated in the daily papers, of an intended marriage between the King of Greece and Princess Louisa, is entirely destitute of foundation.

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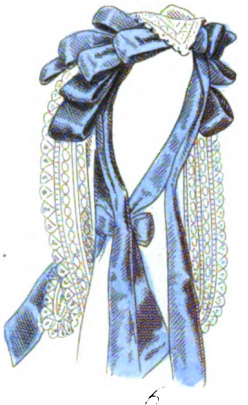
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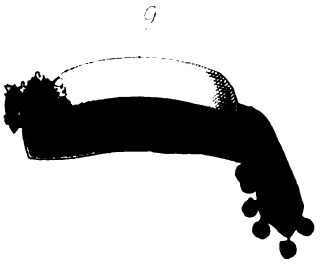
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THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 515. NOVEMBER, 1866. VOL. 43.

Observations
ON
LONDON AND PARISIAN FASHIONS

THE elegant selection of costumes suited for all occasions, which we this month have the pleasure of laying before our fair subscribers, has been selected with great care, from amongst the best productions of the first Parisian *Artistes*, and will be found (together with the Plates contained in our September and October numbers) to comprise all the styles that will prevail during the ensuing Winter Season, and will give a complete idea of all the changes of Fashion that are taking place.

One of the most important changes to which we call attention, is in the form of dress skirts. The tendency is, gradually to reduce the size both in length and width, and in consequence the crinoline or steel *jupon*, can at last be discontinued. For in-door wear and for evening indeed, the train form of skirt will at present be retained; but for the Promenade, dresses will either be worn quite short like fig. 2, Plate 1, or else the trains will be looped up, like fig. 1 in the 2nd Plate, and in several other costumes that appeared in our September and October numbers. For the width: skirts are always gored, so as to be without fulness at front and sides, and many are even made without fulness at the back; others have large plaits at this part, especially those skirts that are made with trains.

The *Robe Princesse* without a seam across at the waist, is very stylish, and well suited to display an elegant figure to advantage.

The adoption of short or looped-up skirts has caused another change, and that is in the form of the Paletots worn with them. The short square-cut or loose style, is found better suited to, and more in harmony with, the short style of skirt, and our full-sized pattern and figs. 1 and 2 in Plate 1, show the most elegant examples of this style.

In those dresses however, which are worn with trains, the tight-fitting Paletot is still considered the most elegant and fashionable style.

The tight-fitting styles of Paletot are made of moderate length; but the looser styles are generally cut very short.

Velvet is of course the favorite material for Winter Paletots, and among the most fashionable trimmings, we will name *passementerie*, lace, both broad and narrow, and narrow bands of Astracan. Some of the most *distingué* Parisian Paletots, are "*brillianté*," or dotted all over with small jet beads, which have a most sparkling effect.

The *Peplum Paletot* is very stylish: it has the skirt cut to form long points at the sides, in the style of the costumes of ancient Greece.

This taste for Greek styles of garment, seems becoming more decided. The well known Greek border is one of the most favorite trimmings, and the elegant folds of the *peplum* skirt, have been adopted for Evening costume, as shown by fig. 1 of our 3rd Plate. The plain high bodies, with their rather short waists and elegant *ceintures*, are very Classic in their appearance, and are now almost the only style of dress-body worn.

In the new Bonnets, there is a great variety and elegance of design. All the fashionable styles are made very small: there is the *Fanchon* shape, with long and very narrow ears: the *Lamballe*, with the ears so very short, that the bonnet is almost of an oval or diamond shape; and the *Benoiton* which is quite round. The newest style of *Benoiton*, as well as being round, is almost as flat as a small plate, and has a very charming and coquettish appearance.

Curtains to bonnets are never seen, and in fact now that the hair is worn *à chignon*, this part of a bonnet is quite useless, even as a protection to the head.

Our December number will contain a great variety of Evening *toilettes*, in addition to Winter Paletots, Mantles, &c.

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Description Of the Plates of Costumes.

PLATE THE FIRST

PROMENADE COSTUME.

Fig. 1.—Petticoat of dark green silk; it is made in very small plaits, and is vandyked at the bottom. *Princesse* body and skirt, of the same silk; the skirt made with small train, and caught up by tabs of green velvet of a darker shade than the dress; these tabs being each fastened by two Aluminium buttons. Loose *Eugenie* Jacket of black velvet, falling square and cut very short. It is *brillianté*, or dotted all over by small jet beads: the fronts fasten by five pairs of *passementerie* buttons, with loops of braid across: the corners of fronts, the shoulders, and the cuffs, have all very handsome ornaments in *passementerie*, enriched with jet beads; a narrow band of rich *passementerie* is carried round the armhole, and also at a little distance from the neck and front edges. There is a deep flounce of black Chantilly lace all round the bottom edge. Hat of black velvet, with a large white feather.

This costume is by the MAISON EDME-PARIS, *Boulevard de la Madeleine, Paris.*

PROMENADE COSTUME.

Fig. 2.—Dress and *Jupon* of rich *Havanna* silk, the *jupon* edged by five rows of narrow black velvet, and the skirt (which is very short) cut in pointed tabs at the bottom, and edged by three rows of the velvet. Paletot of rich purple velvet, of the same form as our full-sized pattern. It is edged all round by a narrow band of black Astracan, which is also carried round the pockets and back of sleeve. Round the bottom edge are five narrow rows of *passementerie*, and two rows of the same *passementerie* are carried up the fronts, round the collar, the pockets, the armholes, cuffs, and along the back of the arm. A series of short pieces of this *passementerie*, imitating buttonholes, are placed down the fronts, and on the sleeves and pockets. Bonnet of black velvet, edged with narrow black lace, and having a red rose on the right side. Strings of black silk, and *brides* of black lace.

This costume is from the MAISON DIEU-LA-FAIT, *Boulevard de la Madeleine.*

YOUNG LADY'S COSTUME.

Fig. 3.—*Jupon* of bright scarlet Cashmere. High body and skirt of grey silk, the bottom of skirt cut out in small "dents" or squares, which are edged all round by a narrow black silk braid. The Paletot is loose, and very short, and has the bottom of skirt and sleeves cut out like the dress skirt, and edged with the braid. Black velvet hat edged round with scarlet, and having a plume of scarlet feathers.

This *toilette* is from the MAISON LECLERC, *boulevard des Italiens.*

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Black and white striped *Jupon*, trimmed near the bottom by a band of scarlet flannel, crossed at intervals by pointed tabs of black velvet, fastening with a button at each end. Dress of rich purple silk, made with a train, and looped up for walking by black velvet tabs, each tab having three silver buttons on it, and a bow and loose ends of the same velvet at the bottom. *Paletot* of black velvet, made tight-fitting, and may be cut from our full-sized pattern for last month, by omitting the *revers*, and leaving the corner of skirt quite square: the skirt of this *Paletot* is slit up twice on each side, and once at the back, the openings reaching nearly to the waist, and edged round with narrow lace, and this lace is carried round the neck, the front edges, the armhole, and the top of cuffs: at about half the depth of skirt, a double row of the lace is carried all round it, with a single row just below, and the space between the single row and the bottom edge, is filled in by parallel rows of narrow gimp: the cuffs to correspond. White Chip bonnet, edged with black velvet, and trimmed with rose-buds and white feathers: strings of white silk.

This costume is from the MAISON EDME-PARIS, *Boulevard de la Madeleine.*

COSTUME FOR HOME.

Fig. 2.—Dress of Napoleon blue silk or poplin. The skirt is trimmed at a little distance from the bottom, by a narrow quilling of the same material, with a double *rûche* of black lace for a heading. Above this is a row of deep scallops, formed of three rows of narrow braid. The spaces between these scallops and the *rûching*, are all filled in by black silk, with a narrow waved band of blue silk towards the bottom: pockets to correspond. The plain high body fastens by jet buttons. Pointed cuffs of black silk, to match the trimmings of skirt.

COSTUME FOR HOME.

Fig. 3.—Dress of rich *Havanna* silk, the

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skirt trimmed *en tablier* at the front, by a series of St. Andrew's crosses, cut out in black velvet, and graduating in size from the waist to the bottom : these crosses are fasstened by five silver buttons. The body is plain and high, with a waistbelt edged with black, and fastening by a silver clasp.

This dress is by MESDAMES LAVIGNE ET CHERON, 33, *rue de Rivoli.*

PLATE THE THIRD.

EVENING COSTUME.

Fig. 1.—Skirt of light *mauve* silk, made in the train form, but without trimming. *Peplum-corsage* of white muslin ; the skirt forming large hollow plaits at the front and back, and terminating at the sides in long points with gold tassels : the edges all trimmed by three rows of gold ribbon. The body forms large hollow plaits in front, and is edged by a single row of the gold ribbon. Short sleeves to match, with a cameo on each shoulder. Gold *ceinture*, enriched with *Campana cameos.*

This *toilette* (and also fig. 3) is by Mme. CHARPENTIER, 38, *Rue Richelieu.*

BALL COSTUME.

Fig. 2.—Dress of white silk, *à deux jupes* ; the first or under skirt, is trimmed at the bottom by a broad band of *cerise* silk, with a flounce of white lace at the top, headed by a garland of Eglantine or wild roses. The second skirt is trimmed exactly in the same way, but the band of silk and the lace are much narrower, and the garland smaller. *Ceinture* of *cerise* silk, with a garland of Eglantine in the centre. Body of the *Empire* form, edged at the top with a band of *cerise*, accompanied by a garland of Eglantine : sleeves trimmed to correspond. In front of chest a *bouquet* of Eglantine.

This elegant *toilette* is by Mme. VIGNON, *Rue de l'Echelle.*

EVENING COSTUME.

Fig. 3.—Under skirt of white muslin, having at the bottom a fluted flounce of the same material, which is headed by a waved band of white silk, *rûché.* The second skirt is made *à la Princesse*, that is to say, it is cut in one piece with the body, without a seam across at the waist. It is trimmed *en tablier* at front, by three rows of blue *rûchings*, which are continued round the bottom of skirt, at the sides, and at back. The two outside *rûchings* stop at the top of the body, but the centre one is carried over the shoulders *à bretelles*, forming a bow at the shoulders, and continuing all along the edge of body at the back. *Chemisette* of fulled muslin, with *bouffant* sleeves. Head-dress of blue flowers, with leaves.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress of brown or fawn-colored silk ; the skirt made plain at the front and sides, and full at the back, where the skirt takes the train form. *Figaro* jacket of *ponceau* velvet trimmed with narrow *Cluny* lace. This jacket fastens at the neck only, and is rounded gradually off to the sides, where it forms a *Postillion* skirt with three points. The sleeves have *epaulettes* and pointed cuffs, formed of the white lace.

This costume, and fig. 3, are from the MAISON EDME-PARIS.

MORNING COSTUME FOR HOME.

Fig. 2.—*Robe de Chambre* of *mauve* silk, made in the *Princesse* form, with body and skirt in one : it is however cut rather loose at waist, the fulness being confined by the waistbelt. It is made to fasten in front by a row of buttons from top to bottom, and on each side of the opening is a band of *Cluny* lace, and also a series of pointed tabs placed crosswise *en Mousquetaire* ; these tabs are of *mauve* velvet, and are nearly covered by white *Cluny* lace. The sleeves and pockets are trimmed to correspond.

This elegant Robe is from the COMPAGNIE LYONNAISE, *Boulevard des Capucines.*

PROMENADE COSTUME.

Fig. 3.—Dress of rich green silk, made with a train, and having the body high with round waist and *ceinture.* Tight-fitting *Paletot* of black velvet, of a form similar to our October full-sized pattern, except that the corners of front are not to be rounded off, and the skirt should be cut a little longer. This *Paletot* is left open at the back nearly to the waist, and the opening, as well as the bottom, the fronts, the square pockets, the neck, and the cuffs, are edged with narrow black lace. At each side of the opening, and on the pockets, there are a series of small gold buttons, with buttonholes imitated by silk cord. On each shoulder is an *epaulette* of black *moirée* silk, forming a bow with shaped ends at the top of arm. *Fanchon* bonnet of grey terry velvet, trimmed with scarlet ribbons, feathers, and coral.

PLATE THE FIFTH.

No. 1 is a CHAPEAU MOUSQUETAIRE of

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black velvet: it is covered, except on the crown, by bands of black lace, enriched with jet beads, and has black lace lappets at the back. It is trimmed by large branches of roses, with buds and leaves. It is by Mme. RIEL, *Rue Lafitte.*

No. 2 is a FANCHON BONNET of green plaited velvet. Green silk strings to match. Round the top is a circlet of large, dark colored pansies. Mme. PERROND, *Rue Vivienne,* is the designer of this bonnet.

No. 3 is a BENOITON BONNET of black velvet, edged with small jet rings or beads. At the left side is a plume of lavender Ostrich feathers, and a row of smaller ones is carried round the edge of front. At the back a band of black velvet, with jet *grelots* or rings, passes over the *chignon. Brides* of black lace. It is by Mme. MARIE LEMAITRE, *Boulevard des Italiens.*

No. 4 is a BONNET of black velvet, edged with a fringe of long jet pendants, near to which are two *bias* bands of black velvet. At the top a black Ostrich feather. Small cap of white *tülle,* and a *bandeau* of black velvet, having on it a garland of vine-leaves, the large leaf at each end of the garland, being placed at the sides of bonnet. It is by Mme. BERCOT, 15, *Rue des Martyrs.*

No. 5 is a COIFFURE, or Head-dress, of white *Cluny* lace, trimmed with bright blue satin ribbon. It is by MAISON DAMOUR, 12, *Boulevard des Capucines.*

No. 6 is a FANCHON BONNET of pink terry velvet, having folds of the same material laid across the top. In front a bow of pink ribbon, and a plume of white Ostrich feathers. Strings of pink ribbon. The back of bonnet is edged by a narrow white *guipure* (or *Cluny*) lace. This elegant bonnet is by Mme. DELANOUE, *Rue Richelieu.*

No. 7 is a COIFFURE DE LINGERIE, formed of *cerise* ribbon and black lace. A bow of black velvet on the left side, and *barbes* or lappets of black lace at each side.

No. 8 is a SLEEVE from MAISON LESIRE, *Boulevard des Capucines.* It is of white muslin, with a row of insertion and a narrow lace at the bottom. Above this is a band of *cerise* ribbon, with a bow at the back of arm, and this band is crossed by pointed tabs of insertion edged with lace.

No. 9 is a HAT of white felt, the brim bound with black velvet. In front is a group of grapes and leaves; and a scarf of scarlet satin is carried round the hat, terminating at the back in pointed ends with large silk ball buttons. This hat is by the MAISON ANDREE, *Boulevard des Capucines.*

No. 10 is a BONNET, of sea-green terry velvet. It is ornamented by an *Arabesque* pattern, worked in jet beads, round the edge and across the back and front; and is edged all round by a black lace, ornamented with jet. It is trimmed with roses, buds, and leaves. Sea-green strings, made to fasten behind the *chignon. Brides* of black lace, enriched with jet beads and pendants. MAISON LEBLANC-NEY, *Rue des Martyrs.*

No. 11 is a BENOITON BONNET of white *tülle bouillonnée.* Round the edge is a quilling of purple velvet, edged with a fringe of crystal balls. At each side is a group of fancy purple flowers, with buds and leaves, and a narrow garland of the same flowers takes the place of a cap. Narrow purple strings, fastening behind the *chignon. Brides* or flowing strings, of white *tülle.* This bonnet is by Mme. MARIE LEMAITRE.

No. 12 is a BONNET of black *tülle,* laid quite plain, over a stiff black foundation. The edging is rather broad, and consists first of a circlet of small jet beads; outside this a jet fringe, composed of a string of small beads, laid in vandykes, with a jet ball at each point: the edge of the brim itself, is bound with a blue velvet, and has a fall of *very narrow* black lace at the front only. At each side, a group of large blue velvet flowers, with jet centres. Strings or *brides* of blue velvet. Strings of black spotted *tülle,* fastening by a jet brooch. This novel and elegant bonnet is from MAISON ANDREE.

THE FULL-SIZED PATTERN.

NO ALLOWANCES *to be given for seams in cutting out,*

WE this month render our series of Winter Paletots more complete by presenting our fair subscribers with the pattern of the EUGENIE PALETOT or out-door Jacket shown on the 2nd figure of our 1st Plate. It is cut to fall nearly square, that is to say it only defines the waist in a very slight degree.

It is for a well-proportioned figure, measuring about 34½ inches round the chest. We have given the back, side-piece, front, and the top part of sleeve, which our readers can easily complete to its full length, either according to taste, or from any of the sleeves that we have given during the past few months. On the front we have marked by pricked lines the form of the fish which has to be taken out in the chest: but by omitting this fish and cutting the skirt a little shorter, a Paletot like fig. 1 in Plate 1 will be obtained.

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THE SUMMER TOUR OF MRS. CHIVINGS, AS RELATED BY HERSELF.

"Some shadow in love's summer heaven,
Which though a fleecy speck at first,
May yet in awful thunder burst."—*Moore.*

"No, MEM, not if I know it; never so long as my name is Chivings, will you catch me upon the ocean, and I do hope that I never shall change that name; for Joseph (which is Mr. Chivings) is a dutiful and affectionate partner, though frowns may be habitual to his countenance when the wind sets in the eastern district, and the circulating medium is not so affluent as is desirable. But as I was saying, you will never catch Susannah Chivings on those briny waters and those tempestuous billows, that are to be met with on the way to Margate, which, though cheap to go by, are unpleasant; and people may say what they please about healthful breezes playing over them, they were shocking spectacles for respectable persons, and one of them was a tender bride who had entered into the matrimonial state only that morning at ten at St. Martin's-in-the-fields, and to behold her distressed condition and the stewardess not to found, and the young husband looking as if he was amazed, and sorry for having gone to church that day, was distressing to behold; and I in the same condition myself. I had no notion what it would be when Chivings—that is Joseph, mem, my husband, and we have been married twenty years and Maria Ann the tender child, which is my eldest, is just nineteen; her sister we calls Tiddy, being thirteen months behind her, and as mild and innocent as you could wish to see—I say I had no notion what the raging sea was like; and what I was to suffer there; but as we were pretty well to do in the world, and only been on little tours to the Crystal Palace, Richmond, and Epping Forest, in our little phæton in fine weather, I agreed with Joseph Chivings that we should go upon the wide ocean to Margate.

"It was a misfortune, mem, that we ever set eyes upon Mrs. Crumbler. For although in looks and manners of high respectability, and with a softness of speech that pleased, and a constant propensity to contemplate the green and red flowers upon the carpet, she was a Serpent. I can hardly contain myself when I think of her ways: and what that deceitful woman was doing behind my back whilst I was tossed upon the briny waves, and then also when I was being fraudently beguiled by Mrs. Jangaway, whose apartments me and Joseph took at unprecedented terms, and using three pounds of tea a-week, where the mice had such an anti-teetotal propensity that the corks of the wine-bottles and spirits were constantly drawn in the silent night, when decent people were in calm repose, and the fluids imbibed amazingly, is more than mortal can conceive. When I said to Mrs. Jangaway, in the confiding innocence of my heart, before the comforting fire, with a goblet of warm for the inwards, which Joseph had kindly made for me, after tossing on the briny billows, that I had left my house and servants in the charge of a treasure, and Mrs. Jangaway in her deceit, with her arms crossed before her and a look as though butter would not melt in her month, responded, "Yes, mem, faithful females is a treasure!" I never thought they could be Scorpions both. Scorpions they were.

"Be sure, dear Madam," said treacherous Mrs. Crumbler, whilst I was packing up, and it was not easy to get all the things into the seven boxes (which Joseph said was six too many, foolishly) for there were all my dresses and Maria Ann's and Tiddy's, although Joseph's to be sure were packed by himself in a carpet bag; and I don't know how the gentlemen can do such things—but there, they have no occasion for crinolines and need not change their coats and hats, whilst a lady would be looked down upon if she were not to vary her costumes at Margate, "Be sure, dear madam," in a soft voice said scorpion Crumbler, "I will closely attend to all the details of your establishment and guard everything as though it was my own." Impressed with her agreeable manners, I said, "Thank you, mem, from my heart;" and I meant the expression to be kindly; though Tiddy just then as the last box was filled, brought in another bonnet, which was perplexing, for when all the boxes were full how was Tiddy's bonnet possibly to be inserted?—though it was but a trifle of tulle and a full-blown rose all over the top of it, which at last was put into a paper bag, and was unfortunately blown overboard at sea. I thanked Mrs. Crumbler as she stood looking on but doing nothing, only studying the flowers in the carpet; and then she said as she hoped neither Chomilly (which is the cook) nor Martha (which was housemaid) had young men to take off their attentions from domestic duty and propriety; for flirting was a thing she abhorred; and it would not be congenial to her feelings to have young men come

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after cook and housemaid on Sunday evenings, or any other time, which was what I approved myself; and we were very comfortable accordingly. You would never have thought Mrs. Crumbler that Dragon which she proved herself to be!

My heart misgave me slightly when Mrs. Crumbler said she would be careful to open all the window-shutters daily, and I let the cord drop from my hand with my knee upon the box which I was pressing down to be corded up; and I said "Mrs. Crumbler! You will never think of such a thing as opening the drawing-room shutters, nor putting up the dining-room blinds, nor allowing the neighbours to think the bed-rooms are inhabited, when all the family are upon their tour, and out of town! What would be the good of going out of town, if our neighbours were not to be made sensible of the fact by beholding the shutters closed, as they do in the squares and habitations of the aristocracy? Whereupon Mrs. Crumbler said to the flowers in the carpet, "Oh, she didn't know!" My heart, if you will believe me, sank within me when the cord fell out of my hand, to think that the female who was employed to keep our house whilst we were gone over the sea to Margate, did not know that it was proper to keep the shutters closed whilst we were gone away touring.

"Mrs. Crumbler!" I exclaimed, "Have you never been through Plantagenet square? Have you no notion of what the aristocracy do when they are not abiding in their London houses? Do you not know what the Slimweazles, the Niddells, the Fitzboodles and even the Snawleys who keep the dairy, do when they go out of town? Let me pray and beg that you will not think of allowing an inference to be drawn that the Chivingses are still in town when the Chivingses are out of town. You must not think of opening the shutters until we return."

Mrs. Crumbler promised faithfully to recollect my injunctions. Then hopefully—I may say confidingly—we went upon the ocean waves to Margate. And I must say that if Pillem and Roobarbim, apothecaries, do take sentimental youths as apprentices, with consumption in them, and nonsense besides, they should feel in duty bound to keep them in doors, to physic it out of them, which if they'd observed whilst I and mine happened to be at Margate, I might not have been subjected to a part of the harrassing misfortunes which did befal me there.

Mrs. Jangaway, as I have formerly remarked, was a snake in the grass, and a Paul Pry, likewise a deluder. What with her stories of my Lady this and the Countess of something else, besides other great people who had occupied her (expensive) apartments, she beguiled me into declaring what sums of money Joseph possessed in the British Funds, together with foreign stocks and other pecuniary obligations—the Crocodile! Was it not enough that my senses were disturbed and alarmed by a mysterious letter from London, containing nothing but these words—"Are you Happy? Knowest thou what is Doing?" Was it not enough, I say, to be harrowed by this mysterious announcement, that Mrs. Jangaway—I will not describe her by any opprobious epithet—must lay snares to inveigle and bewilder—besides allowing such mice as I have spoken of to run about the house at night, and keeping no cat? No *cat?* No, indeed, there was one "cat" too many in the house, I think.

Frederick Jangaway (Freddy, as his mother fondly denominated him) was a young man of such mild demeanour and honesty of expression, that one might have taken his word, as the saying is, for a thousand pounds. When I found it necessary to make anxious inquiries about a slender youth whom I could always behold from my sitting-room window approaching Tiddy, whose delight it was to wander among the tangled sea-weed, on the sands, till she was almost out of sight, for I must say that Tiddy is a girl of quick perception and suddenly found a marvellous pleasure in the study of marine botany—when, as I remarked, it became apparent to me that it was a duty which I owed to my darling child to make inquiries about that youth, consumptive and sentimental looking, who always seemed to wander after Tiddy, and to have as much delight as herself in studying marine botany, that Frederick had the impudence to asseverate to me he knew him well and he was the only son and heir of a distinguished baronet, amusing himself with chemistry in the establishment of Pillem and Roobarbim, and going by the "nom de physic," as he said, of Squibbs. I did not think it necessary to interrupt the proceeding of the studies in marine botany after that. I beheld the dear innocents, Tiddy and youthful Squibbs, wandering out among the sea-weeds, with the gushing feelings of maternal affection.

But Joseph who visited Pillem's for soda-water, one day found out that Squibbs was really and truly only the ninth son of a

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family of eighteen, belonging to a respectable hair-dresser. The son of the Reptile, Mrs. Jangaway, was as great a falsifier as his mother; and I only hoped he might be taken in by that artful and flirting young chit, Miss Finks, who with her proud-mannered mother occupied apartments on the second floor, who had dared to ogle Joseph, but that I put a stop to; and who I know will have nothing to live on when her mother dies, because it goes with her, and is only a pension from a fishmongers' institution, which Finks deceased belonged to the time of his mortal existence. Miss Tiddy gave herself airs to my surprise when I insisted on "marine botany" being put an end to: and I had enough to do with her I can tell you; for she raved a long while about living upon a crust with Alfred Squibbs: and more nonsense, which I stopped by locking her up.

I was about to sit down after this, to settle my agitated nerves, and recover my strength with just three parts of a glass of the old port Joseph had provided for me, when I was astonished to find that the mice in the night had not only taken the wine but had forgotten to bring back the decanters. I was indignant, and was about to call upon Mrs. Jangaway for an explanation, when the door being open (for the weather was close) I heard that scorpion's voice, exclaiming softly, as though addressing some one on the stairs, "What! are the little doves cooing again?" With that (thinking it could be nobody but Frederick and that horrid, ogling Miss Finks) I went on tip-toe to the stair-head, and looking over the banister, beheld—Frederick and my Maria Ann!

I scarcely know what I did in my excitement; but they say I smote the male reptile on the head, and drove him down the stairs; and Mr. Chivings fortunately coming in at the critical epoch, saved the mother from my maternal fury. That Maria Ann, the meek, mild child of mine, should have been led to deceive me was more than I could endure. I said to Chivings that moment I would get away from Margate, and that moment I did; for with my bonnet and shawl on I abandoned those hateful apartments, and told Chivings to bring the luggage and the girls to the station. Which in due course he did.

But O, mem! what pen shall describe the other horrors Fate had in store for me? On approaching our dwelling, which I had fondly reckoned upon finding the abode of peace and haven of rest, the sound of music fell upon my ears. The procession of three cabs with the seven boxes and etceteras, drew up towards the door, when a blaze of light streamed over the vehicles from the drawing-room! There were lights in the dining-room! lights in the bed-rooms! Illumination everywhere! And dancing was going on within! You could have knocked me down with a feather. "Open the door," said I to Joseph, gasping for breath, "with your latch-key." And Joseph did so. You may be sure I followed close, and mounting the stairs and throwing open the drawing-room door, there was a sight for me to see. Cook and the butcher's boy were madly throwing themselves about in a hop waltz, the housemaid being twirled in the same ludicrous manner by the postman; whilst that abominable woman, Mrs. Crumbler, reposed upon the arm of a bearded police-constable. There was a fiddler and a fifer making distracting noises, and the dancers, some dozen or more, were enjoying themselves to their hearts' content.

But didn't I scream! Whereat they all screamed. Cook fell down upon her knees, the housemaid fainted, the men tumbled over one another in their haste to get downstairs and out of the house: but would you believe it?—that Mrs. Crumbler (who had taken more than was good for her) stood before me with her arms a-kimbo and said, "Well, marm, it's a poor heart that never rejoices!"

I had that woman out of the house in no time. Cook and Martha went the next day. But it was a long time before I got my house into order. Maria Ann and Tiddy, I rejoice to say, have struck eligible partners since then, and are on the fair way to the connubial temple of Hymen; but I didn't forget the tour to Margate, and sometimes a tear will start to my eye when I ponder on the troubles which I met with on account of it.

THE TEETH AND BREATH.—A good set of Teeth ever insures favourable impressions, while their preservation is of the utmost importance to every individual, both as regards the general health by the proper mastication of food, and the consequent possession of pure and sweet breath. Among the various preparations offered for the purpose, Rowlands' Odonto, or Pearl Dentrifice, stands unrivalled in its capability of embellishing, purifying, and preserving the teeth to the latest period of life. It will be found to eradicate all tartar and concretions, and impart a pearl-like whiteness to the enamelled surface, remove spots of incipient decay, render the gums firm and red, and thus fix the Teeth firmly in their sockets; and from its aromatic influence impart sweetness and purity to the breath. Price 2s. 9d. per box. Beware of spurious imitations. Sold by "A. Rowland & Sons, 20. Hatton Garden," and by chemists and perfumers.

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The Theatres.

DRURY LANE.—The tragedy of *Macbeth* is one of the grandest of the works of Shakespeare; and Mr. Chatterton has manifested a thorough appreciation of its excellence, in the manner in which he has put it upon the stage at this theatre. Every scene and situation is presented with all the practical effect of which it is susceptible, and a new interest has been imparted by the part of Macbeth being sustained by Mr. Phelps and Mr. Barry Sullivan alternately. Miss Amy Sedgwick takes the part of Lady Macbeth, and much interest was excited and much curiosity evinced, to see how an actress distinguished in the lighter works of the drama, would succeed in depicting the terrible instigator of all the mischief in this tragedy. There were marks of very careful study in her conception of the character, and the celebrated sleep-walking scene in particular, was given impressively. Mr. Swinbourne as Macduff, and Mr. Mead as Banquo, sustained their characters very creditably, and Locke's music was given by the operatic members of the company in most commendable style. The first great novelty of the season is a new dramatic version of Goethe's *Faust*, produced with scenic appliances of the highest character of excellence. Beverley's scenery is very beautiful, and the piece is likely to have a long run. The scene of the Walpurgis night is one of the grandest effects ever produced; and the acting of Mr. Phelps as Mephistopheles, Mrs. H. Vezin as Margaret, Mr. W. Harrison as Valentine, and Mr. E. Phelps as Faust, completed a perfect representation of this grand dramatic work. The selected music from Spohr, Mendelssohn, and Bishop, is very fine. The general company at this theatre is a powerful one.

COVENT GARDEN.—Mellon's concerts continue to be a great attraction, and the judicious selections of music which are nightly presented, justify the patronage received. The classical nights are great treats to the lovers of the best music; the finest works of great musicians being given with all the care and fidelity which they demand: and the lovers of light music also are well provided for, the dance strains being exceedingly lively and effective. A selection from Rossini's *Mose in Egitto* is a noticeable feature in the entertainments, and the vocal selections by Carlotta Patti and Signor Caravogla, are much and deservedly admired. The selections from *Tannhauser* and *L'Africaine*, are also noticeable; and Signor Mattei has taken rank by his solo performances, as one of the first pianists of the day.

THE PRINCESS'S.—In *The Huguenot Captain*, Mr. Vining's spirited impersonation of the gallant hero, and the pathetic acting of Mrs. Stirling and Miss Neilson, create well-deserved admiration: the grotesque "Callot Dance" as given by those renowned Parisians, Messrs. Flageolet, Cladoche, Comete, and Normande, forms a most attractive novelty, and receives enthusiastic applause. This piece is having so successful a run, that no novelty might seem to be required: bnt Mr. Vining determined to afford satisfaction to all his patrons, has brought out a version of one of Scribe's capital comedies, under the title of *The Triple Alliance*, in which the enterprising manager himself sustains the leading part in excellent style, and is well supported by Miss Rodgers, Miss Neilson, and Mrs. Buckingham White. Mrs. John Wood, a comic actress of great reputation from America, is engaged at this theatre, and her performances are likely to be a powerful attraction.

THE LYCEUM.—Mr. D. Boucicault's effective drama of *The Long Strike*, is become very popular: admiring audiences attending nightly, and being deeply interested in the distress of the story and the very effective manner in which the piece is put upon the stage. The drama is founded chiefly upon Mrs. Gaskell's story of "Mary Barton," wherein a vivid picture is given of Manchester life and character. Mrs. Boucicault as the heroine, plays with all the grace and refinement which have been apparent in her impersonations, and Mr. Boucicault, as an Irish sailor, sustains the scenes with great humour and ability. Messrs. Emery and Widdicomb are also eminent supports to the piece; and the scenes of a field where all of the leading events take place, and a telegraph office where the business is in active operation, create a great sensation in consequence of the reality which pervades the whole. A farce called *Tweedleton's Tail Coat*, is an amusing novelty.

THE NEW ADELPHI.—The new season was inaugurated by the appearance of that clever actress Miss Kate Terry, for the first time at this theatre: the piece selected for the occasion being *A Sheep in Wolf's Clothing*, the story of which turns upon the efforts of a devoted wife to cover the escape of her husband, who had been concerned on the losing side at the battle of Sedgmoor. Miss Terry sustained this part with great feeling and animation, and in the manifestation of devotion to her husband, and also in her affected reception of his enemy, played with so much earnestness, as to make a deep impression upon the audience. The amusing burlesque of *Helen*, with Offenbach's pretty music, is as much admired as ever, and brings the performances nightly to a brilliant conclusion. The new piece called *Ethel, or Only a Life*, is one of unusual interest, and displays the talents of Miss Kate Terry, Mrs. Mellon, and the other members of the powerful Adelphi company, to great advantage. It has met with great success.

NEW HOLBORN THEATRE.—This elegant and commodious house, which combines all the modern improvements in stage architecture, promises to be a most successful speculation. The manager, Mr. Sefton Parry, has secured an excellent company, comprising Messrs. Neville, Belmore, and other rising artists, Mdlles. C. Saunders, Josephs, Foote, and Raymond. One of the most successful dramatic writers of the day, is the author of the opening piece, which is called *The Flying Scud, or a Four-legged Fortune*, and Mr. Boucicault has again produced a drama full of intense interest, and abounding in startling effects. The manner in which the piece is acted and placed upon the stage, calls for the highest commendation.

THE ST. JAMES'S.—Miss Herbert has resumed her management of this theatre, which has been newly and elegantly decorated; and by way of novelty has revived the comedy of *The Belle's Stratagem*, by Mrs. Cowley, a lady who wrote several dramatic pieces, but none of them obtained so much success as this. Every leading actress in comedy, has displayed her powers in the part of Letitia Hardy, and few have pourtrayed its characteristics with finer effect than Miss Herbert. Her acting is full of vivacity and sparkling mirth; and whether we regard the scenes of affected hoydenism, or that of elegant refinement, we can speak only in terms of commendation. The minuet was danced with appropriate stateliness, and the song, "Where are you going my pretty maid?" had so much expression as to elicit an enthusiastic *encore*. Mr. H. Irving as Doricourt, Mr. W. Lacy as Flutter, and Miss Carlotta Addison as Lady Frances Touchwood, deserve particular mention, although every character in the piece is well sustained. A new farce, full of amusing incidents, entitled *Professor of What?* is another feature of the entertainments.

THE STRAND.—At this charming little theatre a burlesque of Weber's great opera, *Der Freischutz*, from the pen of Mr. Burnand, is delighting the visitors. The incidents of the original piece are rendered in a laughable manner, and the incantation scene is particularly amusing. Miss Ada Swanborough looks and acts the part of Agnes to admiration, and Mr. James, Mr. Thorne, Mr. Robson, Miss Raynham, Miss E. Johnstone, and Miss Fanny Hughes. assist the performance materially, by the spirit which they throw into the characters intrusted to their hands.

ASTLEY'S.—This theatre has been opened for the Winter season by Mr. W. H. C. Nation, with a powerful company, and a new farce founded on Mr. Dickens's last novel, to which the title has been given of *The Golden Dustman*. It is an exciting drama, well supported throughout: and the season commences therefore with the best prospect of success.

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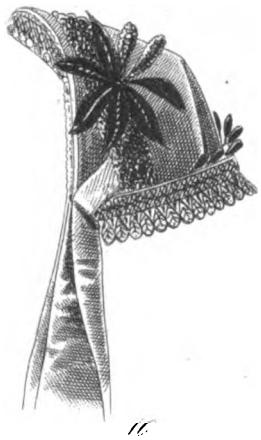
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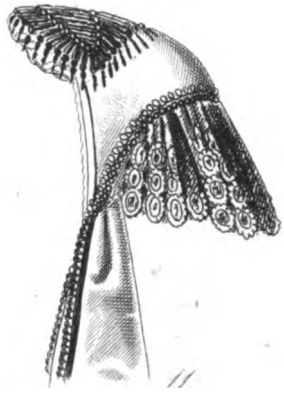


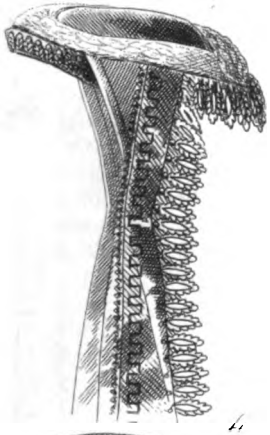








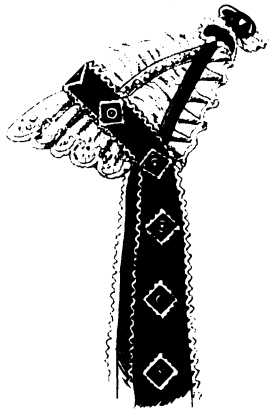














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THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 516. DECEMBER, 1866. VOL. 44.

Observations

ON

LONDON AND PARISIAN FASHIONS

We are now fully entered upon the Winter Season, and a large number of our readers will already have provided their out-door costume, whether in Dresses or in Mantles or Paletots. We have therefore devoted a large portion of the present number, to the delineation of the choicest and most elegant novelties for the Evening or for the Ball, which from the rapid approach of Christmas, with its numerous festivities and family *reunions*, will we trust be found of especial utility to our fair subscribers.

The most distinguishing features of this season's Evening Costume, are that nearly all the dresses are cut in the *Princesse* form without seam across at the waist, and this style with low body will be in such great favour, that we shall probably give a full-sized pattern of it in our next month's number.

Great richness, and elegant simplicity, are marked characteristics of the best Evening *toilettes*. Silk is the favorite material used; flowers are but sparingly used, but lace, and gold ornaments are in great favor: the Classic or Grecian styles are very striking and effective.

We have not however overlooked those *recherché toilettes* for Morning and for Out-door wear, which (as delineated in our 1st and 2nd Plates) reflect the greatest credit on the good taste and creative powers of our *Artistes des Modes*.

The *Excelsior* Jacket in our 1st Plate, is the most graceful form of Paletot yet produced. The velvet *Paletot* in our 1st Plate, and the Astracan Jacket in Plate 2 (both very short and falling perfectly square) are admirable types of the present Fashion, while the home *toilettes*, fig. 2, Plate 1, and fig. 3, Plate 2, have rarely been surpassed in elegance, or in richness of effect.

In Bonnets the small *Benoiton* and *Lamballe* shapes, will be found hardly to give sufficient protection to the head during the extremely cold weather, and the usual standard form of bonnet, or else the *Fanchon*, will generally be preferred. Our 5th Plate shows all the choicest novelties in these styles, as well as two very novel shapes (Nos. 4 and 7) which are well adapted for full Morning Dress. The favorite material for Winter Bonnets is plain rich silk velvet, either black, or else bright rich colors: the black velvet is often *brillianté*, or dotted all over by small jet beads. Flowers are but sparingly used for trimming, but there is a great deal of jet and crystal. In fact the prevailing style of bonnets is marked by great richness, combined with a chaste simplicity that renders it most attractive.

THE FULL-SIZED PATTERN.

No allowances *to be given for seams in cutting out*

The Excelsior Jacket for Out-door wear, which we this month present to our subscribers, is one of the most useful and elegant styles than have been produced this season. It is remarkably easy to make up, and when completed will give the most satisfactory result, from its graceful proportions and perfection of its balance.

Its appearance when made up, is shown by fig. 1 of Plate 1. We have given it complete, comprising back, side-piece, front, and sleeve. The seam of the side-piece that goes to the front, is distinguished by a notch at the top of pocket, which corresponds to a similar notch in the front: the pockets and under side of sleeve, are marked out by pricked lines. A small corner at the bottom of sleeve, will have to be made good, as the size of our paper would not allow us to give it entire.

The pattern is for a lady of good figure and medium height, measuring about 34 or 34½ inches round the chest, and 24 or 25 round the waist.

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Description Of the Plates of Costumes.

PLATE THE FIRST

PROMENADE COSTUME.

Fig. 1.—Dress of rich purple poplin. Parisian *Paletot*, of Havanna or tan-colored cloth. It is of the same cut as the full-sized pattern given with our present number. The side-body is placed exactly under the arm, the lower part of it forming the pocket with point at the bottom. The fronts close by three fancy buttons at the top, and there is a narrow pointed collar bound with black velvet. The bottom edge is trimmed by a row of black silk fringe, with a row of silk *grelots* in the centre of it, to match the color of the *Paletot*. The pocket, also the flap, is edged all round by black velvet, and has three fancy buttons on the flap, and three at the bottom; the sleeve has a row of buttons at the hind arm seam, with buttonholes imitated by black velvet. Bonnet of black and scarlet velvet, formed in squares like those of a chess-board: it is edged by a narrow quilling of scarlet velvet, and has strings of scarlet ribbon, fastening under the *chignon*. Jet *chaine* and *brides benoiton* of black lace.

This costume is from the MAISON DIEU-LA-FAIT, *Boulevard de la Madeleine*.

MORNING TOILETTE FOR HOME.

Fig. 2.—*Robe de Chambre* of white satin; it is edged at the bottom by a *biais* band of blue satin. Two narrow bands of the same satin are carried up the fronts, and one round the neck, and these bands are all edged on both sides by a white satin piping, and a narrow black and white lace: the under sleeves are quite tight fitting, and have pointed cuffs of blue satin, edged to match the neck. Over this is a very elegant *tunique* or *casaque* of blue satin, very low at the top, and rounded over the shoulders and chest: the bottom of skirt is cut to form five points *à peplum*; a large one at the back, and two smaller ones at each side. This *Casaque* is edged at the bottom by a rather broad black lace, with a white lace nearly covering it; and the edges are all trimmed like the fronts and neck. Open or hanging sleeves, trimmed to correspond.

This splendid but expensive *toilette* is from the COMPAGNIE LYONNAISE, *Boulevard des Capucines*.

PROMENADE COSTUME.

Fig. 3.—Dress *à deux jupes* made of rich brown silk; the under skirt is cut just to clear the ground, and the upper skirt is looped up at each side and in front. Loose fitting *Paletot* of black velvet, trimmed with narrow silk braid and jet beads; the bottom edge of this *Paletot* is cut in large scallops, and at the back there are two rows of scallops, imitating an opening which reaches nearly to the top of the neck; at the top of this opening there are two long streamers of black velvet, terminating in a jet fringe. At each side is a pocket of horse-shoe form, indicated by the silk braid. Tight-fitting sleeves and cuffs to correspond. Hat of black velvet, with a scarlet flower in front.

This costume is from the MAISON PARIS, *Boulevard des Capucines*.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Petticoat of blue silk, rather full and without trimming. Dress of brown silk, the skirt looped up at the sides by *rosettes* of black velvet, with four short streamers. *Paletot* of black velvet, very short and falling quite square: the bottom edge is cut out in large vandykes, and edged with *passementerie* and narrow black lace. The front edges and the cuffs, are trimmed by *passementerie* or small buttons, and the armhole is ornamented by the *passementerie* and narrow lace. Hat of black velvet, trimmed with Astracan, blue ribbon, and black feathers.

This *toilette* is by Mme. PROST 5, *Rue Lafayette*.

PROMENADE COSTUME.

Fig. 2.—Short petticoat or *jupon* of rich maroon silk; and dress of grey silk, trimmed *à la Grêcque* by very narrow black velvet. The breadths of this skirt are only joined for about six inches below the waist, and are then left open, so as to show the petticoat underneath. Double-breasted loose *Paletot* of black Astracan, fastening up to the neck by five pairs of black jet buttons, and having outside pockets at a convenient height for the hands. Bonnet of black velvet, trimmed with white feathers and large jet beads.

COSTUME FOR HOME.

Fig. 3.—Dress *à deux jupes*: the under skirt of green silk, is trimmed by long tabs of the same material, edged round with

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black silk, and having a row of jet beads upon each. The second skirt is of black silk, it is short, and has the bottom edge cut in large scallops, and edged by a narrow band of green silk, with black edging and jet beads, to match the under skirt. In the centre of each scallop is a *rosette*, composed of pointed leaves of green silk, trimmed by black silk and jet to match the skirt. Shaped sash of green silk, edged like the scallops, and having a similar *rosette* at each of the ends. Plain high body of black silk, and sleeves of green silk, trimmed at the cuffs to match the tabs on the under skirt; the armhole trimmed to match the sash.

This elegant dress is from the MAISON PARIS, *Boulevard de Capucines.*

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress *à deux jupes*; the first skirt is of white silk, and is ornamented near the bottom by a Greek border, formed of narrow gold ribbon. Over this is worn a tunic (body and skirt in one) made of green and white striped silk; this tunic is open in front, and has the front edges of skirt cut out in squares *à la Grecque*: it is edged all round by two broad gold ribbons, and at each of the square corners in the front of skirt, is a small gold tassel. The body has the front edges fastened at the chest and waist, by bows of gold cord with tassels. On each shoulder is a similar bow and tassels. Head-dress of gold beads and pink coral.

This costume is by Mdlle. RABOIN, 67, *Rue Neuve des Petits Champs.*

BALL COSTUME.

Fig. 2.—Dress *à deux jupes*: the first skirt is of white silk, and is trimmed near the bottom by a waved band of black lace, with a *bouquet* of roses placed above it, in the centre of each wave. The second skirt is of white muslin, and cut in the shape of two large fans, one at the back, the other at the front, the ribs of these fans being indicated by rows of narrow black *guipure* lace: at each side is a *bouquet* of roses, with buds and leaves. *Chemisette* of white plaited muslin; and very low body pointed at the top *en Suissesse*, and having a round waist, with *ceinture* of black lace fastened by a rose; a smaller rose on each shoulder. Head-dress of roses to match those on the dress.

This *toilette* is by Mme. ELISE, 64, *Rue Richelieu.*

EVENING COSTUME.

Fig. 3.—Dress of white silk, over which is worn a *Peplum* or Greek tunic of white muslin, spotted all over with small gold spots. It is edged by a fancy gold and white ribbon, with *ceinture* and *brettelles* to match: the *brettelles* terminating, both at back and front, in small tassels. The short sleeves are edged with the fancy gold ribbon, and there is a gold *rosette* with tassels on each shoulder. Head-dress of double violets.

This *toilette* is by MADAME CHARPENTIER, 38, *Rue Richelieu.*

PLATE THE FOURTH.

EVENING COSTUME.

Fig. 1.—Dress *à deux jupes*; the first skirt is of white silk, and is trimmed near the bottom by three bands of *cerise* silk, covered with white *Cluny* lace. The upper skirt is cut with the body *en Princesse*; it is left open at the back, where it terminates in two long points or tabs, which are knotted together in a very novel style. All the edges of this *cerise* dress, are finished by a band of white *Cluny* lace. A *rosette* of the same lace with pearl centre, is placed in the middle of back, in each of the points of back skirt, and also one at each side, where they form headings for openings imitated by two rows of the *guipure* or *Cluny* lace. Short *bouffant* sleeves of *cerise* silk, edged at the bottom by a white *Cluny* lace, laid on flat.

This costume is designed by Mme. RABOIN, *Rue Neuve des Petits Champs.*

BALL COSTUME.

Fig. 2.—Dress of blue silk, made *à deux jupes*; the first skirt is trimmed at the bottom by a deep fluted flounce of the same silk, headed by a garland of rose-leaves with a few white roses. The second skirt is cut *en Princesse*, that is to say, in one piece with the body, without seam across at the waist: it is edged at the bottom by two deep flounces of white lace, and is caught up at each side of front by garlands of white roses and leaves, which are continued to join the *bouquets* on the chest. The top edge of the body is finished by a narrow cut *rûching* of the same silk. *Chemisette* of white muslin, with *bouillon* sleeves, and a white rose on each shoulder.

This costume is from Madame CHARPENTIER.

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EVENING COSTUME.

Fig. 3.—Dress of white *tûlle*, formed in horizontal *bouillons*. *Sortie de bal* of white cashmere, the bottom edge forming three points at the back and two at the fronts, the back and front parts of skirt being separated by the opening of the armhole. All the edges of this opera cloak, are finished by a gold fringe, and it is trimmed by narrow gold ribbon, which runs almost parallel to the points of the bottom edge, and have a small gold tassel at each point. A pointed hood is imitated at the back, by the same gold ribbon, and terminates in a gold tassel.

This elegant *Sortie de bal* is from the MAISON PARIS, *Boulevard des Capucines.*

PLATE THE FIFTH.

No. 1 is a BONNET of black velvet, the crown quite flat, and the front formed into narrow folds or plaits. In front, nearly at the top, is a large red rose and a black feather. The strings are of pink silk, and are carried all along the lower edge of bonnet; they are covered on one side by a broad black lace, and the ribbon is fastened to the back of the bonnet by three jet clasps, placed just below the crown. This bonnet and also No. 12, are by Mme. MARIA BOIREAU, *Boulevard Montmatre.*

No. 2 is a BONNET of green velvet. In front is a large Swan's plume, fastened by crossed tabs of green velvet, with pearl pendants at the ends: at the back a fringe of pearl pendants. Strings of green satin. The cap is formed of quillings of white *tûlle*, with a narrow green piping near the edge. It is by Mme. PERROND, *Rue Vivienne.*

No. 3 is a *Fanchon* BONNET from the MAISON DELANOUE, *Rue Richelieu.* It is of blue velvet, and has at the top a circlet of small white feathers. Strings of blue velvet, and *brides* of black lace; the lace being carried round the back of bonnet in place of a curtain.

No. 4 is a very novel BONNET, formed of scarlet velvet cut out in the shape of a very large vine leaf, and edged all round by a white lace: crystal drops at each of the notches in the edge of leaf. Strings of scarlet velvet, and a bow and ends of the same at the back. This bonnet is by Mme. DUFAY, 6, *Passage Verdeau.*

No. 5 is an EVENING COIFFURE of lilac velvet. It is ornamented by small diamond-shaped ornaments in crystal, and by a branch of white roses with buds and leaves; and it is edged all round by a crystal fringe. This *coiffure*, and also the cap, No. 6, are by Mme. ESTHER, *Rue Richelieu.*

No. 6 is a COIFFURE of blue ribbon velvet formed into loops and short shaped ends, and having strings or streamers of the same. It is ornamented by rose-buds and lappets of white *Cluny* lace.

No. 7 is the new shape of BONNET. It is of black velvet, *brillianté*, or dotted with jet beads, and has the edges all cut in narrow scallops. The strings are of blue ribbon; the front is ornamented by small leaves stamped out in blue velvet; and at the back there is a plaited tress of black velvet, attached to the bonnet by jet clasps, and fastening underneath the *chignon* by a small bow. It is from the MAISON ANDREE, *Boulevard des Capucines.*

No. 8 is a CAP of white muslin and *Cluny* insertion. At the back a curtain of broad white lace. Strings of black velvet edged with very narrow lace, and dotted at intervals by diamonds of white *guipure*: in front a narrow black velvet forming a bow at the top. This cap is from Mme. COLDBERT, 8, *Boulevard des Capucines.*

No. 9 is a BONNET by Mme. DELAUNAY, *Place de la Bourse.* It is made entirely of rich *cerise* velvet with a narrow black lace at the bottom edge. At a little distance from the front is a broad band of feather trimming nearly parallel to the edge; with a large black fancy flower at the side. Strings of *cerise* silk.

No. 10 is a *Fanchon* BONNET of sea-green velvet. At the top in front is a large diamond-shaped jet ornament. At the back there is a deep curtain of black lace headed by a jet trimming, and this same jet trimming is continued on one edge of the strings, which are of green ribbon to match the color of bonnet. This is designed by Mmes. BRIE et GEOFFRIN, *Rue Richelieu.*

No. 11 is a HAT of purple velvet, trimmed with Ostrich feathers to match in color. The peak is edged by folds of the same velvet, and a row of long jet pendants. Strings of satin to match in color. This hat is by Mme. MARIE LEMAITRE, *Bulevard des Italiens.*

No. 12 is a *Fanchon* BONNET of black velvet dotted with jet beads. The bottom edge of the bonnet is turned up all round *à revers* and this *revers* is ornamented by a narrow jet trimming; this same jet trimming is continued at a little distance from the front edge. In front a small rose with buds and leaves, and a larger rose at the left side: strings of black satin.

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LOVE'S SACRIFICE.

A TALE OF RICHMOND HILL.

"How many hearts have nourished a vain flame
In silence and in secret?"—*L. E. L.*

THERE is not a brighter spot among all the brightness of this happy nation of ours, than the little village of Richmond on the Thames. Here the searcher for the picturesque may pause and receive delight, and here the tired spirit may escape from its toil and bondage in the great city, and looking creation in its holy face, find relief from carking cares and feverish anxieties in the wondrous harmony and beauty which nature has bounteously and abundantly provided.

In past ages, as now, this village of bright shine (Shene), as it was called before the victorious Earl overran the forces of King Richard upon Bosworth field, and annihilating its more appropriate name, gave his own title to it—in all ages, Richmond, or Shene, has been a resort of the admirers of nature, and an abode for those who have sought happiness in contemplation, or the sweet passion of love. Love in its calm and angelic condition, has been witnessed at Shene; so also, Love in the whirlwind of storm and passion which it is also capable of creating.

Eudocia Ronsland has long passed away, but the memory of her sorrows and her passion survives. Neither does aught remain of Isabel de Beauregard, but a record and a name.

Yet as *they* loved, and hoped, and suffered, so do young fond hearts love, hope, and suffer now. Suffering is the heritage of man—and woman too—now, as in all times since Eve desired to be great as the angels in Heaven, and fell below the design in her creation.

It is pleasant to look back upon old records, and bring to life again, as it were, the people of past times. Here upon Richmond Hill, where the old trees are waving in the autumn breeze, and the Thames is flowing at our feet, as it passed in silvery sheen under the eyes of others, long, long ago, we see in our minds' eye, William the Norman conqueror looking down upon the same beauty as meets our own eyes: for "William Conqueror" knew Richmond, and loved it. King Henry the First built a house here, so much was the situation esteemed by him: and here also was a palace of the three first Edwards, who sat upon the English throne. King Richard the Second enlarged the palace, and it was no less a person than Geoffrey Chaucer who held the office of clerk of the works upon the occasion. Richard's exemplary wife, good Anne of Bohemia, loved Shene so well, that she spent her last hours there; and as history relates, the King took her death so heavily, that he hated the place ever after where she died, and "he did also for anger throw down the buildings into which other kings, being weary of the city, were wont for pleasure to resort." Another king, however (Henry 5th), restored the Palace, and Edward the Fourth improved it yet more, adopting various modes (more or less creditable) of raising money for the purpose.

King Edward was a fine, handsome man, therefore the admired of many ladies; so that it is no great matter for wonder (considering the period in which he lived) that when he wanted money, he turned their admiration to account. In his desire to increase the splendour of the palace at Shene, he called before him, among others, a jocund widow, of considerable wealth; and having asked her how much she would cheerfully give towards the great expense he was incurring, the lady answered, "By my troth, for thy lovely countenance, thou shalt have even twenty pounds!" Twenty pounds was a large sum in those days, and the King, not expecting half so much, thanked her heartily, and gave her a very loving kiss. This the merry widow esteemed so highly, that she declared on the spot that he should have twenty pounds more. And the King had it. Ah, dear! what ladies did in those times of old!

It is a pity that all the splendour of the palace in which kings and queens luxuriated, should have passed away, and the very site of it should be almost forgotten! Henry the Seventh, after his victory on Bosworth field, made Shene his chief place of residence out of London, and proceeded thither in the intervals of State affairs, just as our present gracious Sovereign progresses to Windsor, Osborne, or Balmoral. At one grand entertainment, given by the King, the palace caught fire, and was burnt to the ground: but Henry caused it to be rebuilt in a still more sumptuous style, and then it was that the name the village now bears was given to it, because Henry and his father had both been Earls of Richmond.

Love had its grand celebrations here, in companionship with Hymen, when Prince Arthur was married to the Arragonese

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princess, who was destined so soon to become a widow, and then the bride of her husband's brother, known to history as King Henry the Eighth. Whilst this unhappy lady was in widowhood, Richmond Palace (where her nuptials had been celebrated) was given to her for a residence; and it was from this abode she sent over sea to her father a pitiful appeal for assistance in consequence of her straitened circumstances compelling her even to sell her jewels to obtain a new dress: her apparel being in so sad a condition, that the humblest lady who possessed a decent gown, was in better condition than herself. King Henry the Seventh loved money too well to bestow more than he could help upon his widowed daughter-in-law. What piteous tales may have been told to the silent trees and the silvery river, by the royal girl-widow in this, to her, foreign land?

Katherine's life was an unhappy one altogether. A great mistake was made in allowing her to come to England at all: and a still greater in consenting to her marriage with Prince Henry, whose disposition and habits ill assorted with the gloomy thoughts and opinions of his bride. Other wives of Henry 8th lived at Richmond: and his daughters, Mary and Elizabeth, found pleasure there. After the civil wars, all the gay uses of the palace disappeared, and it passed away entirely, exemplifying the words of the poet, "All that's bright must fade; the brightest still the fleetest."

Eudocia Ronsland took delight in dwelling upon these old associations of her birthplace, and her pleasure was the greater when her cousin, Eldred Home, directed her pursuit of knowledge through historic pages. He was as great an enthusiast in legendary lore as herself; and the quick sense of Eudocia fancied that something more than a passion for knowledge actuated her companion and friend. She believed that she was loved.

Alas, for poor Eudocia! Eldred's heart was given to a fair girl who knew more about flowers and birds, music and song, than the fine old personages who engrossed the studies of Eudocia. Isabel de Beauregard was a laughing, merry-hearted thing, so light and gay and sylph-like, that she seemed rather a nymph of the beautiful woods and meadows, than a being of this earth. She wondered at Eldred's knowledge, and looked up to him as a spirit whom she could love and adore. Eudocia was as a queen: Isabel only a gentle, trusting fairy. But her love was a treasure of wealth which Eldred took to his heart.

The passion of Eudocia was fearful when she found that her hopes were futile, and the heart of her cousin was given to another. Upon that old Richmond Hill the hopeless beauty often sat, brooding upon her sorrow, an image of despair, whilst Eldred and Isabel were floating in their boat upon the silvery tide, and the sound of music from lute and voices, fell upon her ear.

Queenly, and wise, Eudocia betrayed not the grief that was destroying her. With more than Spartan heroism, she stood at the altar with Eldred and his bride, when their marriage took place: and no one could see the misery with which she regarded the lovers' happiness. Brave heart! worthy of honour and praise.

It *was* honoured by both Eldred and his Isabel. For when death had sealed love's sacrifice, and in the clenched hands of the dead Eudocia a paper was found addressed to her cousin, describing all that she had felt and suffered, the good husband and the dear wife took sole care and charge of her remains; lamenting her loss, and preserving her memory in the stateliest monument that their means would allow them to raise.

And if the spirit of Eudocia should hover over Richmond Hill, and can experience delight from human feeling, it will be pleased with the consecration of her name in the hearts of Eldred and Isabel Home.

DORA.

"Wheresoe'er I frame a joy of life
For time to come, she is my only joy,
With which I'm used to sweeten future cares.
I fancy pleasures none but one who loves
And dotes as I do can imagine like them."
—*Otway.*

I AM an elderly gentleman. I have no desire to conceal my age, for if I were to say I am fifty-five, everybody would know that I am seventy-two, or thereabouts. I am the honoured parent of nine "olive branches"—progressing in life satisfactorily, and three of those "branches" have the felicity (or otherwise, as it may happen) of enjoying large (and I am happy to say, increasing) families. My granddaughters are pretty girls, and if I were to write all I could (and I should *like*) about three of them (at least) you might say I am partial. But I love dear *Dora*.

The boys are fine manly fellows also. There is sense and spirit in them. They

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want to know a great deal more than their fathers and grandfathers: and they take the right mode of acquiring such knowledge. Their studies are deep and grand. Alfred is a notable fellow. He will be Lord Chancellor one day, when I shall not see it; but you mind my words! John is martial, and is marked out for a victorious general, if not commander-in-chief. But you should know Dora.

Mrs. Primcourt is a highly respectable person, and a very good cook; but she has strong prejudices, and never having been married herself (although once or twice disappointed in love) she has a little prejudice against children. I confess it was depressing to a person in her position, to find that anyone had eaten up all the pine-apple preserves she had prepared for my use in the dull winter time, when I am apt to be melancholy; but then, you see, it was Dora who was found out as the culprit: and I am sure if you knew Dora, you would not be able to be angry at all.

Good Mrs. P. said, in her own great discomfiture at the disappearance of the pine-apple preserves, and nothing but a black-beetle in one of the pots, that she would not live in her situation any longer, if there was not a mistress. I had thought it possible after my poor Mary's death (forgive a tear!) I might be considered master and mistress too. But it was not so. And Dora was as yet too youthful to be placed at the head of my household. Therefore, I looked for a lady housekeeper.

I was not long in finding one. There were many, indeed, offering in the newspaper advertisements. From these I selected one that seemed just suitable to my notion and situation. The advertisement ran thus:—"LADY HOUSEKEEPER.—A lady scarcely advanced to middle life, of cheerful temper, and musical abilities, would be happy to superintend the household of a widower of matured age and congenial disposition. Her love of children is great."

I concluded an engagement at once with "S. M. K.," the initials of the advertiser (Sybilla Maria Keckup) and installed a lady of lively temperament at the head of my domestic establishment. What a delight I thought it would be to Dora, to be under the wings of a charming lady housekeeper.

If you do not know what human depravity is capable of, you will not be able to conceive the result.

Mrs. Sybilla had a sweet voice, and a delicate touch on the pianoforte. I appreciated her abilities. I made her little presents. I spoke of her merits enthusiastically to my friends—and to her friends also, whom I was happy to see at my house—but would you believe it! that artful woman (who, although I never wish to be censorious, said she was under middle life, and I feel satisfied she was nearly as old as myself) when I would not allow her to smack Dora on the face (the termagant!) and gave her warning, brought an action against me for breach of promise of marriage.

The letters which I had written to her in a kind and paternal spirit, indeed, from Brighton, when I took Dora there for the bathing, she declared to be love-letters; and the evidence that artful woman contrived to bring against me (the witnesses all putting a false construction upon my thoughts and wishes) had nearly resulted in a verdict against me, with £5000 damages, the sum which that shameful woman demanded; but the judge was an upright man, and he saw through the artifice of "Mrs. S. M. K.," and told the jury more than I should myself have thought of, not being so clear-headed: but it was very true, and the verdict was in my favour. Mrs. S. M. K. had the world before her again; and I hope she may not be punished for her wicked design upon *me*.

Mrs. Primcourt has found a third lover, and is about to leave me to start in the baking line, with a husband; and I fancy I shall be very happy now, without any troubles, for Dora is going to live with me altogether, and she is already nearly fourteen!

ASK!

You've told me many a time, and oft,
That I was fair and comely,
My eyes were bright, my tresses soft,
While other girls were homely:
"She's quite too young to know her will!"
Grave folks say to each other;
But—if you truly love me still,
Why—go and ask my mother!

I've seen you dance with city girls,
And flirt with country cousins;
Praise Amy with her raven curls,
And glances throw by dozens:
I thought it very strange, and vow'd
I'd look out for another:
But you *love* me, of all the crowd,
So—go and ask my mother.

I'm told there's care in married life:
You say I shall not grieve:
You ask me to become your wife,
And I can but believe.
I'll put no faith in what folks say,
For you'll not choose another;
You've vow'd to me so much to-day,
That—go and ask my mother.

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The Theatres.

HER MAJESTY'S.—The past month has been enlivened by the reappearance of the *artistes* of this theatre, in some of the favorite operas which were rendered attractive in the past season. *Faust*, *Norma*, *Der Freischutz*, have been represented with great effect, and it must be remarked that a new feature was presented by the addition of Signor Morini to the vocal strength of the company. This gentleman was the original Faust when M. Gounod's opera was produced at the Theatre Lyrique in Paris, and he assisted materially in ensuring the work's success. He is an accomplished vocalist, thoroughly understanding his art, and acts as well as sings in a manner that commands admiration.

DRURY LANE.—The run of the grand romantic play of *Faust* has been partially interrupted, in order that Miss Helen Faucitt might delight the public with her interpretations of the high-class drama. The management has shown consummate judgment in having recourse to this eminent actress, in their desire to establish the taste for classical plays; for although peformers of moderate abilities may afford satisfaction in Shaksperian characters, the poet's design can only be thoroughly understood and his beauties duly appreciated, when a kindred genius is employed in their development. Miss Faucitt's abilities are equal to the highest conceptions of the immortal bard, and in the series of characters which she has represented during her engagement, consummate judgment as well as the dramatic force she has at command, have brought out all their efforts. Miss Faucitt has been well supported by Mr. W. Montgomery and other members of the company. A clever performance of *Katherine and Petrucio*, has also been given at this theatre, with Mr. Swinbourne and Miss Adams in the characters of the woman-tamer and the vixen reformed. The great drama of *Faust*, with its extraordinary scenic effects, has been very attractive on the nights of its performance, and it will always be a popular entertainment.

HER MAJESTY'S.—Mr. Edmund Falconer has taken this theatre for a winter dramatic season, and has collected a company capable of giving the best effect to the dramas he intends to produce. The first novelty was a drama of striking interest, illustrative of Irish peasant life, entitled *Oonagh, or The Lovers of Lisnamora*, from the manager's own pen. Mr. Falconer is an experienced dramatic author, and well understands the requirements of public taste at the present day; his piece therefore has all the elements of success, and opportunities are afforded for the display of the abilities of those artists, Messrs. Ryder, B. Potter, Price, Miss Hudson, and Mr. Falconer himself, whose popularity as an actor will rival that which as a manager he has long enjoyed.

THE PRINCESS'S.—Mr. Vining has given another proof of good management by the production of a dramatic version of one of the best tales of Mr. Charles Dickens, namely, *Barnaby Rudge*. In the construction of this piece the judgment of the manager himself has been combined with that of Mr. Watts Phillips, and the result is what might be expected from the talents of two such clever dramatic artists. The story is well known, so that it is unnecessary to say more in this place than that all the best points have been selected and brought together so skilfully as to make a deeply interesting drama. Barnaby Rudge, Dolly Varden, and Tappertit, keep alive the excitement from the first scene to the last; and among these characters moves Miss Miggs, creating a great sensation whenever she appears. To understand this character as represented by the new comic actress, Mrs. John Woods, from America, from America, it must be seen, for the humour is quite peculiar, and it is so rich as to afford unalloyed amusement and create roars of laughter. Mrs. Wood is a most accomplished actress in eccentric comedy, and is certain to be a favourite. The other principal characters are sustained in faultless style by Miss Katherine Rodgers, Miss Thomson, Messrs. Calhaem, Horsman, Villiers, Shore, &c. The new scenery is extremely picturesque and beautiful; and the effects are such only as Mr. Vining is famed for producing: a landscape with sunset effects, and the burning of the old Essex mansion called "The Warren," are marvellous things in their way, and of themselves would be a powerful attraction.

THE LYCEUM.—We have much pleasure in recording the long continued success of Mr. Boucicault's drama of real life, called *The Long Strike*; the interest of the striking incidents which are combined in the plot, are in no way diminished by the length of its career, and the acting if possible seems to become more perfect than ever. The scenery must be pronounced admirable in every respect, and well calculated even to enhance the reputation which belongs to the management of this attractive theatre. Two short but amusing pieces, called *Brutus and Cæsar*, and *Tweedleton's Tail Coat*, serve to complete one of the best programmes of the season.

NEW ADELPHI.—The celebrated drama of *Victorine, or I'll Sleep on it*, has been revived here, where, on its original production it had so extraordinary a run. Miss Neilson, together with the whole strength of the company, is engaged in its representation, and the scenic effects are equal to the Adelphi reputation. *Helen, taken from the Greek*, is in as great favour as ever, combining as it does Offenbach's spirited music with Mr. Burnand's clever burlesque writing. A new and original drama by Tom Taylor, Esq., is in active preparation.

NEW HOLBORN.—Here *The Flying Scud* is proving immensely attractive: Mr. Boucicault has availed himself of the interest felt throughout this country on the "Derby day," and has produced a drama of great originality, and abounding in situations of striking and intense interest. The company, including Messrs. Belmore and Neville, Misses Josephs, Saunders, Foote, and Raymond, is admirably suited for the performance of the modern drama, so that the piece is acted in most efficient style. Mr. Parry's speculation promises to be as successful, at it well deserves by the spirit which he has displayed, in catering for the comfort and amusement of his patrons.

ST. JAMES'S.—Miss Herbert, after amusing the town with some excellent comedies, has produced a drama of serious interest, from the pen of Mr. Boucicault, entitled *Hunted Down, The Two Lives of Mary Leigh*. Expectations raised will not be disappointed, for it is an effective piece, containing excellent situations, and it is well played. The interest arises from the circumstance of the heroine having two husbands. The first is a swindler who married her only for her fortune: and after a lapse of ten years, and believing him to be dead, she marries again—this time being completely happy. The first husband, however, reappears, and after several exciting scenes, in which Mary Leigh is severely tried, it transpires that the rogue had been married to another woman before he knew the heroine. The part of Mary Leigh is sustained with judgment, feeling, and power by Miss Herbert; who has thus added another character to the list of her successful impersonations. The two husbands are well played by Mr. Walter Lacy and Irving; and it would not be just to overlook the skilful manner in which other parts in the piece are sustained by Miss Ada Dyas, Miss La Thiere, and Mr. F. Matthews.

THE STRAND.—The new comedy by Mr. John Oxenford, must be pronounced a most decided success: it is one of the happiest efforts of this practised dramatist, and is acted to perfection by those talented artists, Misses Ada Swanborough, Johnstone, and Hughes, and Messrs. Parselle, Belford, and Murray. The attraction of the amusing burlesque of *Der Freischutz* seems even on the increase. It is written in Mr. Burnand's most brilliant style, and being acted in the most spirited manner by the best burlesque company in London, it seems likely to keep its place in the bills for some time.

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